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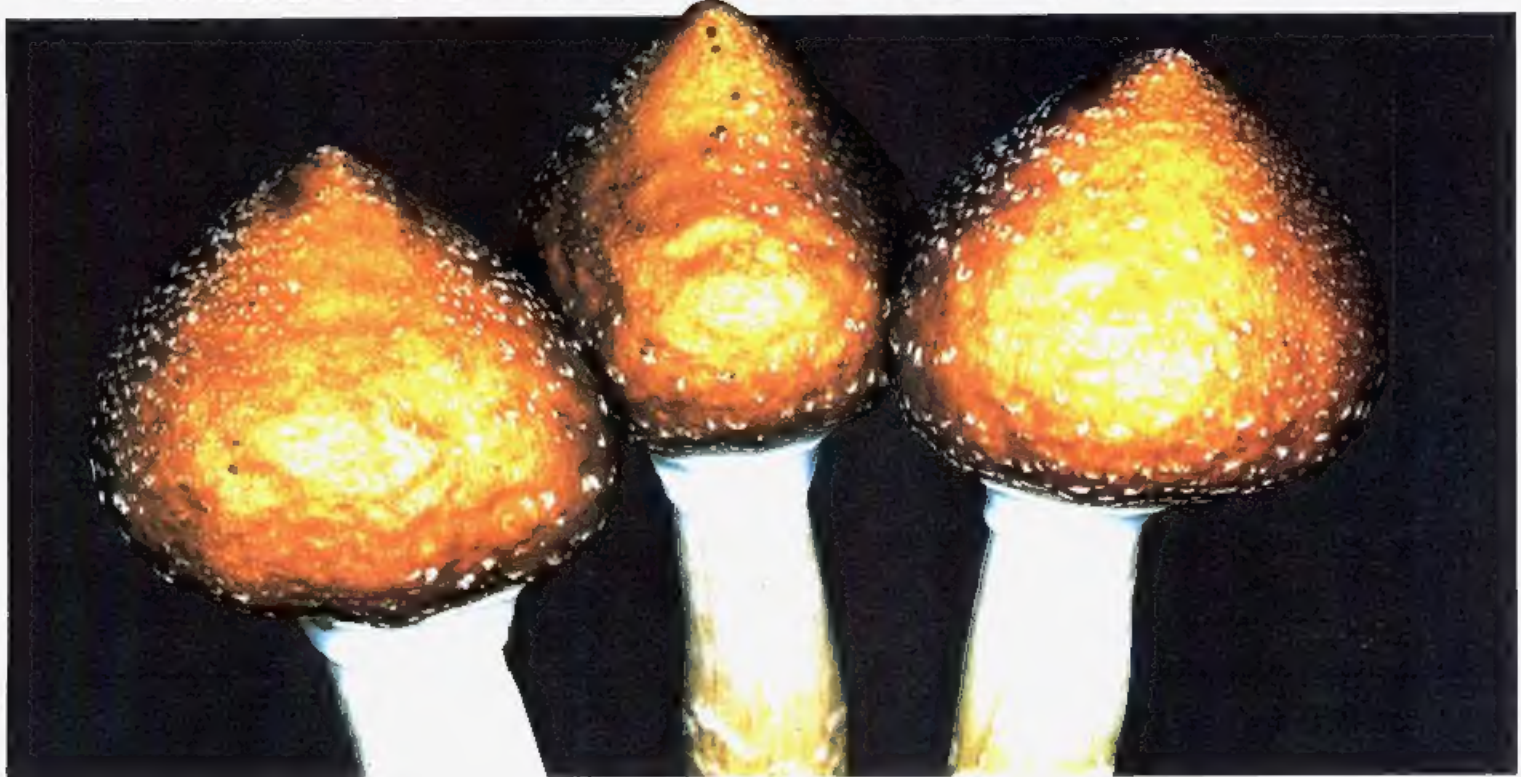


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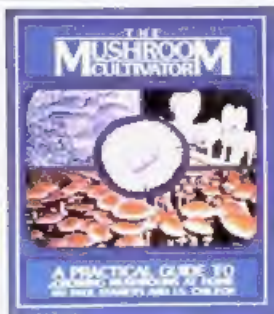
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They'll get you off



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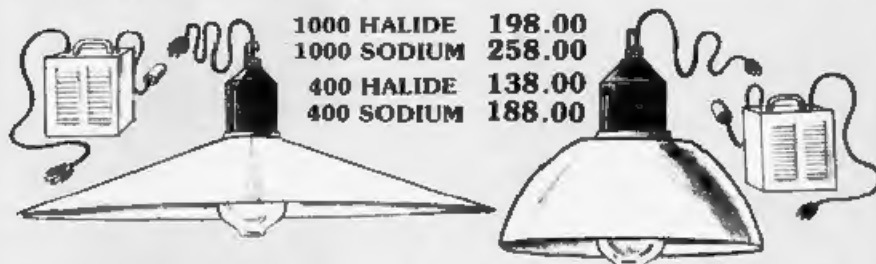
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March 1986 • No. 127 • HIGH TIMES (ISSN #0362-630X) is published monthly by Trans-High Corporation, Robert Aronson, President • Mail subscriptions (payable in U.S. funds) and changes of address (please include most recent mailing label) to P.O. Box 1645, Grand Central Sta., Station, New York, NY 10017 • Allow 6 to 8 weeks for delivery of first issue or for change of address • Subscriptions in the United States: 12 issues for \$29.95, 24 issues for \$54.95 • Single copy price: \$3.95 • In Canada: 12 issues for \$37.45, 24 issues for \$68.95 • All other countries by surface mail: 12 issues for \$37.45 • All other countries by airmail: \$67.00 • Offices at 211 E. 43rd St., New York, NY 10017 • Controlled circulation postage paid at Milwaukee, Wisconsin, and at additional mailing offices • Manuscripts must be accompanied by a self-addressed stamped envelope • All contributions will be carefully considered, but the publisher and editors assume no responsibility for loss or injury to unsolicited material • Copyright © 1985 by Trans-High Corporation. Nothing in this publication may be reproduced in any manner, either in whole or in part, without specific written permission of the publisher. All rights reserved. "High Times" is a registered trademark. HIGH TIMES and Trans-High Corporation assume no responsibility for any claims or representations contained in this magazine or in any advertisement, nor do they encourage the illegal use of any of the products advertised herein. All advertising and advertised products void where prohibited. Postmaster: Please send address changes and form 3579 to HIGH TIMES, P.O. Box 1645, Grand Central Sta., New York, NY 10017.

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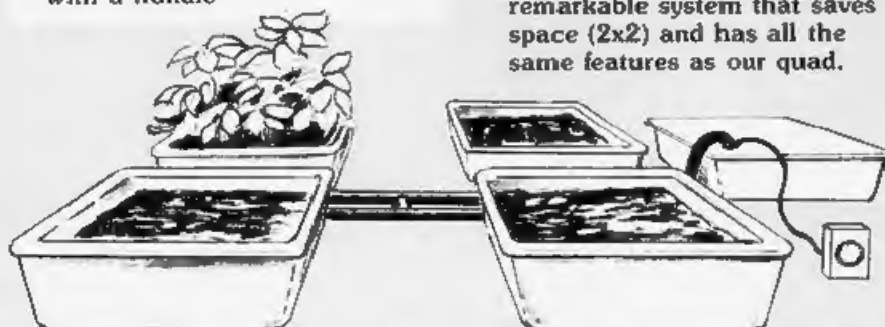
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EDITOR'S NOTE

● IN THIS MONTH'S *HIGH TIMES*, YOU'LL NOTICE SEVERAL ARTICLES ABOUT political issues. Beginning with our cover story, a report on the Great Peace March sponsored by ProPeace, and continuing through our centerspread look at new California artists' social commentary to our readers' "Sound Off" column (a protest against Ronzo's Star Wars plan), it seems as if the temperature of social dissent is rising. Certainly we feel the heat here at *HIGH TIMES*, and we're happy to contribute to a fever of protest which takes a stand against a sick status quo. Unlike so-called "objective" news magazines which claim to merely report the news, not make it, we at *HIGH TIMES* are proud to be advocates; we feel that our mandate as an organ of political protest is to actively advance the causes we believe in. ● And those causes are many. Although we're often crudely identified as "the drug magazine," *HIGH TIMES* prints accurate, reliable, and authoritative information on an entire counterculture in all its many incarnations: hippie, punk, outlaw, political activist, and just plain unclassifiable dissenter. Drug issues have been included in their proper context; that is, along with issues important to all right-minded Americans: civil rights, personal freedom, political justice. ● The fact is, once you start dealing with "drug issues," you quickly discover all sorts of political implications. Check our "Case in Point" column in which the government's attempt to seize private property on the basis of unproven suspicion is now being resisted in the courts. In our "Grow American" column, read about the government's pitifully run pot farm, a failure which deprives their own research agencies of reliable product—which means that policy is being made on shockingly flawed data. In "Highwit-ness News," read how criminalizing drugs creates criminals out of cops, and how Oregon Marijuana Initiative activists have legally placed the issue of pot's illegality where it belongs: before the voting citizens. ● And these are just typical regular features that *HIGH TIMES* includes every month. Along with our special articles, they illustrate the intertwining of politics, drugs, and culture which have been at the heart of *HIGH TIMES*' mission since its founding. Sure, there's some pure fun, as always—a wacky interview with Dr. Demento, a glance at futuristic TV ("Max Headroom"), a "dope sociability" quiz—but we like to think that *HIGH TIMES* readers like even their entertainment to come via outsiders and rebels, those who know that high times are the best of times. ●

From on high,

John Howell

Editor-in-chief

HIGH TIMES



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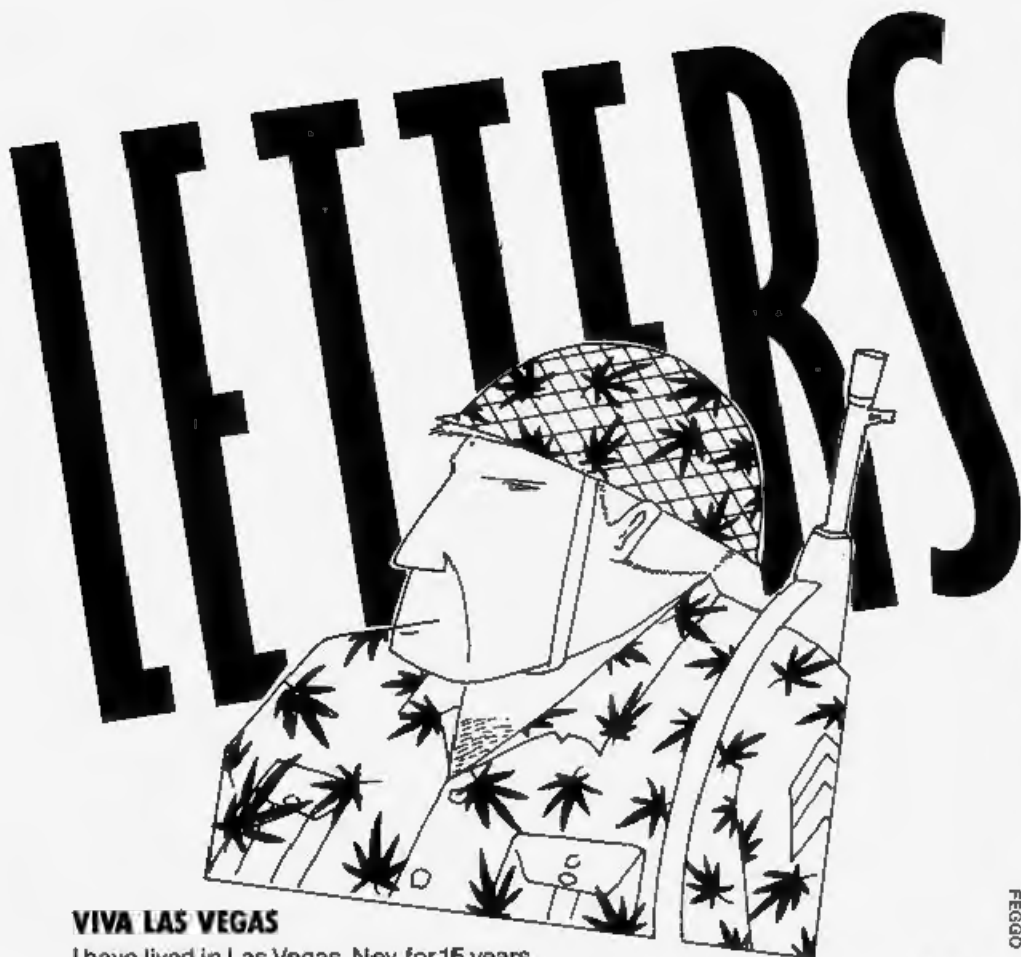
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VIVA LAS VEGAS

I have lived in Las Vegas, Nev. for 15 years and reading *HIGH TIMES* for about three years. I always look forward to seeing a quotation in *THMQ* from my home town but always end up disappointed. I can't understand it since this has to be a very social-minded town. Your mag being the biggest, most authoritative publication on streetwise and provocative subjects, I figured more Vegas would be more informative. Well, you said you wanted reliable, unbiased information—here goes from the Entertainment Capitol of the World.

—John C.
Las Vegas, Nev.

See *THMQ* (page 29) for Las Vegas quotes. Thanks for the info.—Ed.

P TEST Q

I'm in the armed services and have a problem. I had to quit smoking cannabis back in 1982. They (the armed services) came out with a THC Pee-Pee test (and it really works). How could you get over on this test? (They watch you when you do it in the bottle.)

—Gus
Colorado Springs, Colo.

For answers to these and other questions about urinalysis, see "PQ&A" on page 25.—Ed.

AW, THANKS

Hi. I work and live in Yuba City, California. I am interested in and read your magazine *HIGH TIMES*. I am also a rock fan,

too, and know a lot of rock musicians in my area. Your magazine is very informative and up-to-date on a lot of issues.

I hope to buy your magazine every month and read it. Keep up-to-date with *HIGH TIMES*.

—Jim Alexander
Yuba City, Cal.

HELP US HELP YOU

Can you help me with a problem? I wrote you a letter which was published in your special Jamaica issue (*HIGH TIMES*, Apr. '85), and I lost it. I was really proud of it and wonder if you could send me the back issue? I love your magazine.

—Charlie Chapman
Lovely, Ky.

HIGH TIMES reader Chapman wrote us back in April about starting a *NORML* chapter in eastern Kentucky. We'd be happy to send you a copy, Charlie, if you'd send us your exact address—your letter was forwarded to us from our subscription house without its envelope.—Ed.

CANADA CALLS

I thought it was about time someone from my neck of the woods wrote in. Just for the record, we get an ample supply of continued on page 77

CORREX

We inadvertently forgot to credit Lizzie Rockwell for her illustration on page 12 of *HIGH TIMES*, January '86.

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Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand
Your sons and your daughters
Are beyond your command
Your old road is
Rapidly agin'.
—Bob Dylan, "The Times They
Are A-Changin'"

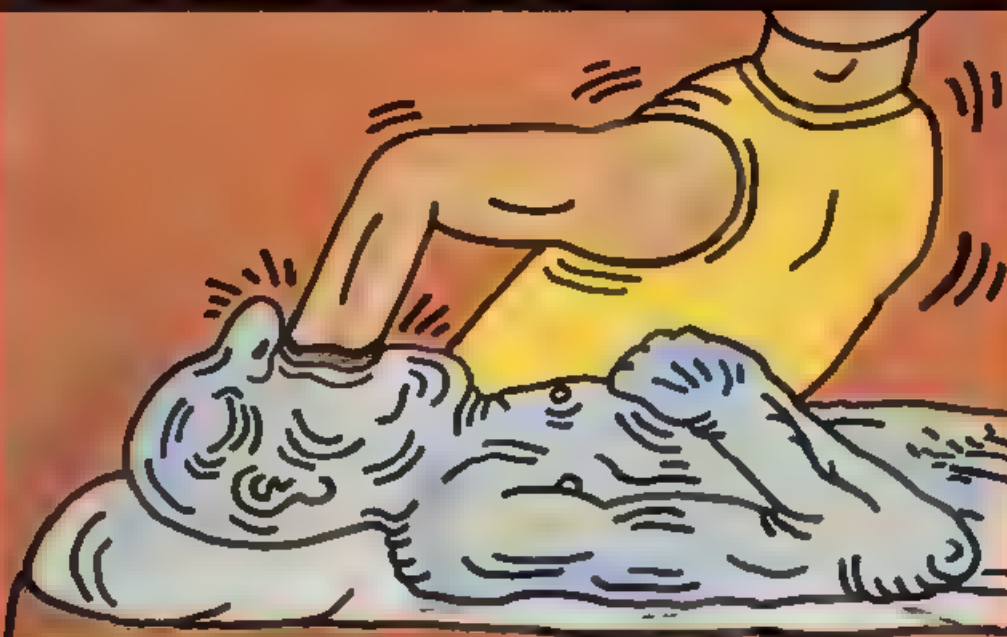
Heads vs. Headbangers

Bookshelves around the country are bouncing to an epic battle of the Bands as two musical books face off, cover to cover. It's poetry vs. power chords, '80s vs. '90s, and heads vs. headbangers as Bob Dylan's **LYRICS, 1962-95** (Knopf) talks back to the blast of **HEAVY METAL THUNDER** (Delphin/ Doubleday). Dylan's volume is an expanded edition of the 1975 collection of writings and drawings, and includes the words to 122 new songs written over the last 10 years. **HEAVY METAL THUNDER** is the first overall look at this phenomenon, from its history (from Link Wray to the Yardbirds and Led Zepplin) to the H-M forces of today, 70 of whom get a chapter each. No more fancy photo album; the book looks head-on at the harder issues raised by H-M: charges of racism, Satanism, violence, and just plain stupidity. They're both and vote for your fave. ●

"It's a younger crowd that's primarily interested in the four S's: smoking, snorting, shooting, and screwing."
—San Bernardino County Sheriff Floyd Tidwell describing the crowd at the US '93 Heavy Metal Day concert

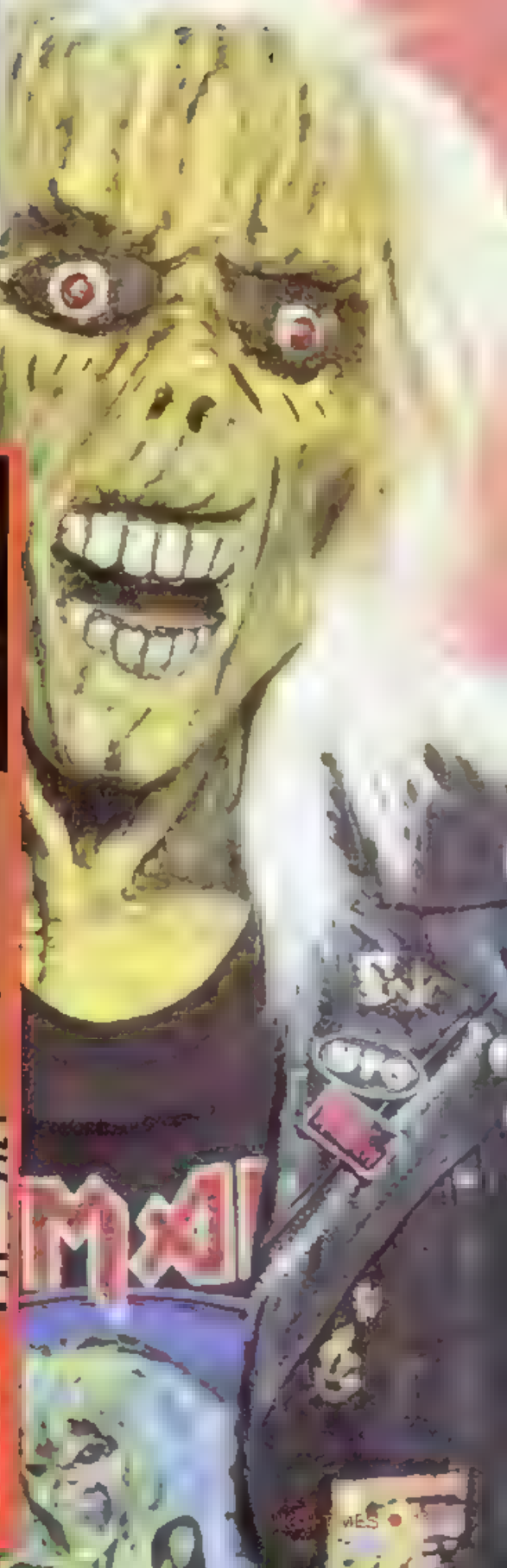
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Diamond in the Rough

It's a younger crowd that's primarily interested in the four S's: smoking, snorting, shooting, and screwing. —San Bernardino County Sheriff Floyd Tidwell describing the crowd at the US '93 Heavy Metal Day concert



Smart Music

● The music of composer Philip Glass has been called "minimalist" by the art crowd, "trance music" by new-age heads, and "sonic thunder" by rockers, all of whom make up the unusually varied audience for this avant-garde musician. His two latest releases illustrate the reasons for his crossover/crosscultural appeal by combining his trademark musical style with epic Oriental subjects. SATYAGRAHA (CBS Masterworks) is a three-disk recording of Glass's 1982 opera about Gandhi, the title is the Indian leader's phrase for his concept of active pacifism. To represent this ideal, SATYAGRAHA features some of the most purely beautiful vocal and instrumental music written for

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opera and orchestra by a contemporary composer MISHIMA (Nonesuch) is at the other end of the spectrum, both thematically and musically. A film score for Paul Schrader's controversial movie about the Japanese author, playwright, and right-wing military fanatic who committed suicide in 1970, the music is fast-paced, aggressive, and altogether provocative—just like its title character. The prolific Glass has yet another mixed-music metaphor coming out soon on record, a song collection with lyrics by David Byrne, Laurie Anderson and others, and music by Glass. Who says smart music can't be exciting? ●

JACK MITCHELL

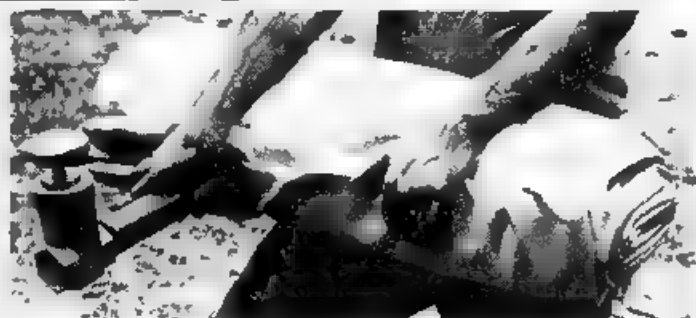
TOM CARAVAGLIA



FLASHES

● SATYAGRAHA
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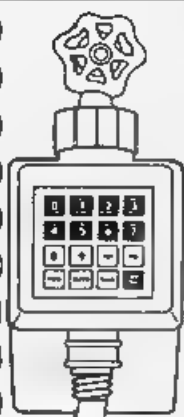


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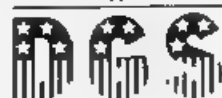
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FLASHES



Pipe Dream • Laurence McKinney has a dream: he wants to be the first person to manufacture and sell legal organic THC. A far-fetched fantasy in the Age of Reagan? Not really. Unbeknownst to most people, a landmark decision was recently handed down by the FDA approving synthetic THC for use by cancer patients to help combat the side-effects of chemotherapy. Unimed, a small pharmaceutical company in New Jersey, has already been granted approval to market its brand of synthetic THC, and another company, H. G. Port Pharmaceuticals of Cambridge, Mass., has applied to the FDA to begin testing its product. The difference between these companies and McKinney's Cannabis Corporation of America is that McKinney holds the patent for extracting ORGANIC THC from marijuana. And while he realizes that it could take him four or five years to get FDA approval for his organic product, McKinney feels that it's only a matter of time before CCA THC will be on the market.

To help raise funds for his fledgling company and publicize his efforts, McKinney held a press conference at the Harvard Faculty Club (he is an alumnus of the Harvard Business School) to announce that he would be giving away 10 percent of the stock in CCA, much of it to his former Crimson classmates. (In the interests of full disclosure, it should be noted that three *New Times* editors were also given one share each as a publicity ploy. It worked!) McKinney characterized the stock giveaway as a Buddhist gesture, "a massive giving that's going to give me massive returns." He invited his bizschool buddies to become financially involved in the company, and also donated a large block of stock to his alma mater (Harvard politely declined the gift).

The next step for McKinney was to set up a pot farm and processing plant in a country where marijuana is legal. McKinney phoned *New Times* to alert us that he was on his way to Katmandu to scout locations for his herb farm. While in Nepal, McKinney just might pay a visit to his old pal and spiritual adviser, the Dalai Lama, in hopes of acquiring some spiritual guidance and karmic business enlightenment.

"This is the age of organic products," McKinney told *New Times* before hitting the high road to Katmandu. "I have no doubt that, if given the choice, the vast majority of people would choose organic THC over synthetic. And my organic THC will be the 10 times cheaper to produce than the synthetic variety, so it will be cheaper for people to buy."

"This is one corporation where the karma is completely righteous," McKinney the Buddhist concluded. "There's just no way it can fail."

Who knows, even in the Reagan era, maybe a righteous pipe dream can come true. In the meantime, our CCA stock certificate looks great on the office wall. •



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FLASHES

Give Peace a Chance, Again

● While thousands across the country gear up for ProPeace's Great Peace March (see p. 36), a publishing event proves that peace activists are singing out again. **WORLD WAR 3 ILLUSTRATED** is an anthology of pro-

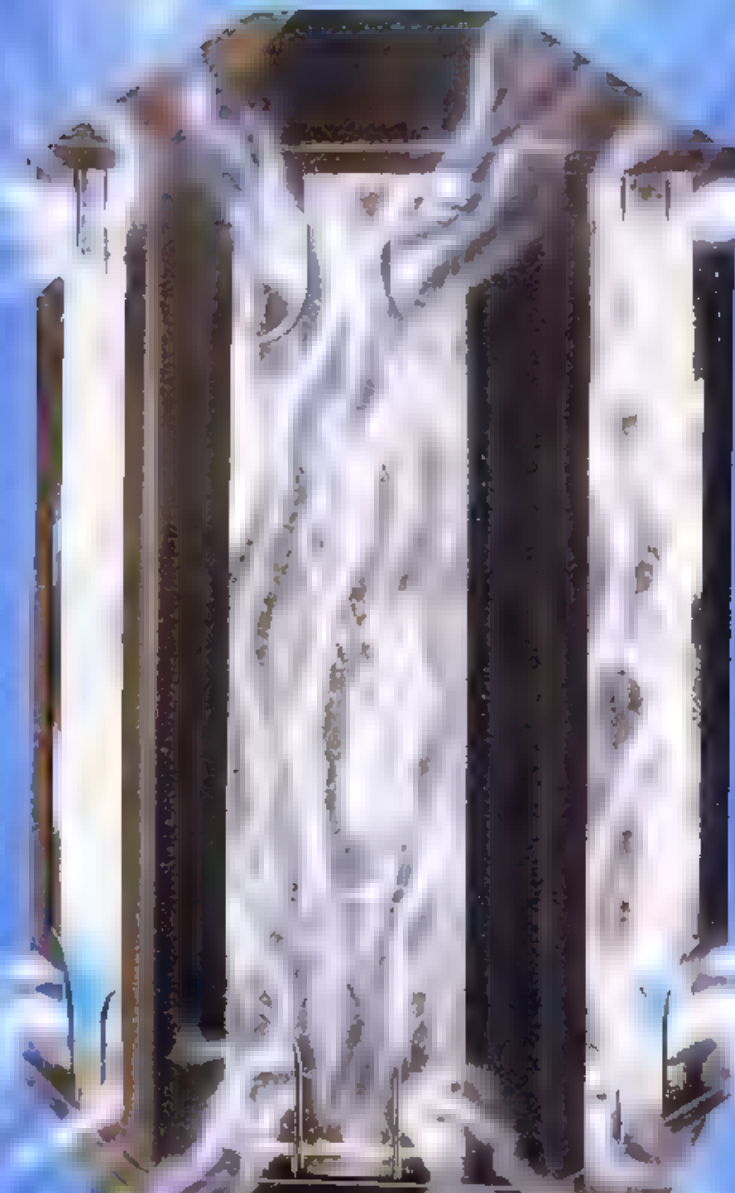


test comics drawn by artists and cartoonists like Sue Coe, Peter Kuper, Wayne White, Stephen Krowinger, and others (many of whom, we're proud to say, have appeared in the pages of *High Times*). Issue #5 has just been published, and it features stinging social criticism of war-mongering attitudes; one article, "Confession," is an upbeat, socialist-realist strip, complete with a list of real-life resources which provide help to the homeless poor. **WORLD WAR 3 ILLUSTRATED** is lively, biting and uncompromising—all of which are exactly to the point in these increasingly dangerous times. You can order #5 (and back issues #2, #3, and #4) for \$2 each (plus 50¢ each, postage) from **WORLD WAR 3 ILLUSTRATED**, 176 E. 3rd St., New York, NY 10009. For discounts on large orders, call (212) 505-6457. ●

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...now) in fact have a 10% budding ...

...tops of the plant. In fact, know ...

...the plant material ...

...YOU MUST START ALL OVER ...

...back. The only thing I ...

...is a baby, number one. Number ...

...not want it less in my house. And ...

...these, I am not going to pay ...

...WILL TO PRODUCE THE BUD ...

...my closet. Do not let it ...

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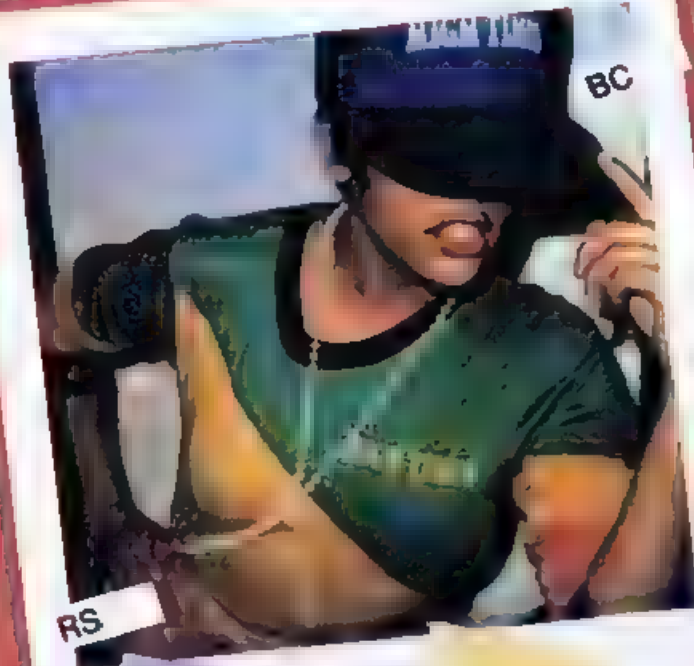
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HIGHWITNESS NEWS

MARCH '86

NO. 127

S. Florida Cops Try to Piss Away Thuggery Charges

MIAMI, FLORIDA

Some 50 top brass of the Miami police department, and the entire PD of nearby Hialeah,

recently "volunteered specimens" in a mass analysis binge, to try to determine whether any of them might be into drugs. The mass piss-testing was offered as a "leadership gesture" by the Miami cop brass, to "restore



community confidence in the police" after a long series of incidents in which South Florida police officials have been discovered to be aiding and abetting dope dealers. Reasoning, obviously, that any cop low enough to take money from dope dealers must also inevitably take dope personally, these 50-odd police supervisors all donated specimens of their precious bodily fluids as a noble gesture toward alleviating public fears about widespread and long-standing police corruption hereabouts.

The piss testing itself, conducted in late October, was hasty and perfunctory in the extreme. The donors merely "volunteered" their piss specs at a Miami hospital, and the Metro Dade Police Department's public-information flacks subsequently sent forth the glad news that the brass had "overwhelmingly" tested negative for drugs. No other details—such as what *sorts* of drugs, exactly, were being tested for—were given to the public.

The public was not told, for example, that the urine testing devices that were employed in this piss sweep were patently inadequate to detect either the presence or the absence of drug particles in urine. The specimens were run through a preliminary screening device called the EMIT—the company that produces the EMIT warns all users that the test is inadequate to reliably detect drug particles in urine, and they warn that each tentative "positive" sample registered by the EMIT must be retested by a superior test method. Yet the lab used in the project routinely retested EMIT positives with mere thin-layer chromatography, or TLC—a testing method which chemists agree is even less reliable than the EMIT itself.

Since the public was told nothing more than that the piss-tests used had "overwhelmingly" failed to turn up drug traces in all these policemen's urine samples, the public presumably feels a little less uneasy about the

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South Florida police force nowadays. Still, no one was heard to object when Hialeah mayor Raul Martinez fired two cops who refused to "volunteer" their precious bodily fluids for dope testing. People around here are deeply scared of their cops, and for good reason.

HELP? POLICE!

People who have watched the appalling rise in dope-money-corruption busts among South Florida law-enforcement officers—sources both outside and inside the Dade County government—diagnose several reasons for it. One inevitable cause is the overwhelming amount of cold cash that moves through this area to pay for South American coke and pot; when dope movers can afford to pay a police supervisor a year's salary cash on the barrel up front just to post his cops away from the site of a dope move some evening, corruption inevitably abounds. And once they've submitted to the temptation of taking dope money bribes, of course, these officers and supervisors become permanently subject to blackmail by those crooks unless they continue to stay on the narco-money payroll.

Even officers reluctant to take outright bribe money very often submit to the temptation to dip into the Miami dope millions by another route: by ripping off the homes and property of active dope dealers at gunpoint. Fast-lane Miami dope dealers typically keep huge amounts of unbankable cash around their premises, and they're very unlikely to go to complain to the police after being ripped off—even when it's the police themselves committing the robbery.

Narco cop corruption incidents therefore abound in the South Florida media. Among the true-life *Miami Vice* episodes reported recently in the *Miami Herald* and *News* have been these:

● **One bright day last April**, Florida Highway Patrol cops near Coral Gables took off after a crimson Lotus

tearing down the parkway at 120 mph. When they got close to him, the driver flashed a badge through the window at them, and tried to shoo them away. They stopped him anyhow, and he turned out to be Osvaldo Coello, 25, recently suspended from the Gables PD for associating with "undesirable characters." In his car, the suspended cop had \$4,500 in cash and a passport belonging to one Pablo Martinez, 21.

This Pablo Martinez, just a few weeks earlier, had been busted for armed robbery after invading the home of some suspected Miami coke dealers and taking all their money. The victims had subsequently disappeared, though the case was still open at the time young Martinez' passport somehow turned up in the Lotus of suspended officer Coello. When *Herald* scribes tried to track Martinez down, they were advised by his wife over the phone that he was off somewhere in Venezuela, "taking care of business"—and without his passport, too.

Subsequently, officer Coello himself was identified by a Coral Gables banker as one of three masked thugs who had broken into the banker's home and terrorized him out of \$100,000 in cash and jewels. The banker said he suspected that some of the money had been used to bail Martinez out of prison, so that he could abscond to Venezuela.

Officer Coello, who currently runs a workout gym on Southwest 33rd Avenue, says he's been a bodybuilding buddy of Martinez for a long time, since before he was somehow accepted by the Police Department. "Whatever his record is, it's not my business," says the veteran cop. "I think that before you're a policeman, you're a man."

● **Then there was Raul Fandino**, the wealthy and retired founder of Fandino & Sons of Hialeah, gun manufacturers. Fandino was shot

dead by intruders who invaded his duplex last July. They got off with a load of jewelry and a 45-pound safe, contents unknown, and they were very meticulous about wiping all their fingerprints out of the place before leaving. Although no concrete cop ties to Fandino's murder have yet emerged, the Hialeah area is abuzz with stories about a couple of recognizable undercover narcs who appeared to be casing Fandino's place, in a highly recognizable car, for days before the incident. The locals are presumably reluctant, for understandable reasons, to report their suspicions to the police.

● **Just like on television**, a bored and edgy squad of Miami cops were staked out one rancid August night, armed to the teeth, near a flashy airport hotel here, standing backup for some undercover narcs who were conducting an elaborate sting deal with some Colombian coke hoods inside the place. Presently they noticed an unaccounted-for individual, also wearing an authentic Miami PD police badge and shiny black police shoes, skulking about the premises. Busted for impersonating an officer, he turned out to be one Jose Ybern, a non-cop running some preposterous sort of decoy-backup routine for the hoods who were getting themselves busted inside the hotel. Ybern said he'd bought his badge from a cop named Jose Clausell, 28. Sure enough, after the department's shoo-fly integrity squad wired Ybern for sound and sent him to confer with Officer Clausell, he got the cop on tape talking about breaking into drug dealers' houses, and how to avert outright homicides on such expeditions. Ybern also managed to snag Miami PD officer Randall Caron, 29, for bribery, on that occasion.

● **Finally there's** Metro-Dade officer Miguel Vidal, 23, up right now for armed robbery, burglary kidnapping and attempted murder. The indictment says

that Vidal and several other thugs broke into some people's house last September, and in the process of terrorizing them and ripping them off, repeatedly *identified* themselves as police officers. Whether or not the victims of this atrocity had been dealing dope at the time of the break in is not known.

A FEW BAD APPLES?

Despite these incidents of appalling police corruption and outlaw brutality among South Florida cops, even long-term critics of the police here seem loath to call for a full-scale judicial inquisition into the Miami PD, like the historical Knapp Commission hearings which cleaned up the New York City police department in the early '70s (ref. *Prince of the City*, etc.)

"I think the basic problem right now is inferior manpower," analyzes a South Florida criminal defense attorney, who has cross-examined hundreds of cops on the stand over the years. "Nearly all the experienced cops, the veteran pros, know better than to play around with dope money. They know they're going to get caught at it by the shoo-fly squad, and if you're a cop, you sure don't want to go to jail in Florida nowadays. But there's a whole lot of real greenies now, young kids that were recruited by local police departments in Florida right after all those Marielitos came over by shiploads from Cuba in 1980. The departments were in a panic, hiring virtually anybody who appeared, as long as he looked big enough and mean enough to scare all those Cuban street punks. So a lot of these new cops are just stupid, greedy, natural-born thugs in cop outfits, with no more idea of what a *policeman* is than any biker or dope dealer or second-story man. Eventually they'll all get themselves put in jail where they belong, and things will lighten up without them. But right now, there are people all over this area who are scared of the police, because of these thugs. And that's very dangerous for South Florida, and for all America, too." ●

REFORM REPORT

A LITTLE HISTORY

BACK IN MAY OF 1985, A group of Northeast NORML members approached *HIGH TIMES* with an idea for a column that would keep NORML (and other marijuana-law reform) activists informed and loosely networked until an organized political arm within NORML could be formed to utilize everyone's talents, contacts and resources. The column was called "NORML Potpourri," sponsored by the Northeast NORML Coalition.

That spring of 1985, national NORML applied for a change in its tax status, and the federal government approved the change in the summer. The change allows NORML contributors to take a tax deduction, however, it also forces NORML to use only a small portion of their resources for political/law reform efforts. Hence, we changed the name of this column to "Activist News"—since we were confused about the political activist's role in NORML.

At the NORML Board meeting in Key West, Florida in December, NORML reaffirmed its commitment to reforming laws, although no structured political-action committee arose from that decision. Several Northeast NORML Coalition members came to Key West and had the opportunity to discuss the future of this column. We decided that since we had received so much mail from our readers—both pleas for help and news clippings and anecdotes of interest from around the country—we would continue to provide activist information to *HIGH TIMES* readers until NORML can find a place in its structure for politics.

We have learned a lot since we started this column. We began by providing a forum for marijuana-law reformers to exchange ideas and to inform supporters of their efforts. We included a calendar to help fulfill this goal. We found common issues with other reform groups and expanded our reports to include them. Our goal is generally to report on the activities of *all* reform groups, but to

concentrate specifically on including *all* marijuana-law reformers, those who ascribe to NORML's policies and those who have chosen to work independently for similar reforms. Hence, the new title of this column, **Reform Report**, more accurately describes its content. Our views are our own opinions and are not meant to be those of the groups we report on.

We all need to stay informed while NORML reorganizes. We need to keep in touch so that reformers can become organized at a moment's notice when events worthy of our combined efforts emerge. So look in the "What Can I Do" column, and drop us a line **Reform Report**, c/o the Northeast NORML Coalition, P.O. Box 20525, New York, NY 10025. ●

INSIDE NORML

NORML LOST ONE OF ITS greatest resources when Keith Stroup, founder and director for 10 years, left the organization several years ago. Everyone has missed his presence. NORML has now developed a

strong Board of Directors to lead the fight against repression which has grown significantly worse under the Reagan administration. At the Key West meeting in December, this new Board reaffirmed its commitment by creating several committees and by electing Michael Rose, the Oregon Marijuana Initiative's attorney, to the seat left vacant by the resignation of long-time supporter and ally, former Chairperson of the Board, Gordon Brownell.

Brownell had notified NORML of his impending resignation at the National Conference in May of 1985. We thought his valuable presence would be lost; however, NORML announced the formation of a unique type of committee, Board Members Emeritus. And guess who has agreed to head the committee? Keith Stroup and Gordon Brownell. Now, NORML will retain the resources, expertise and drive of past board members.

Stroup's reemergence in his first official and active role since his departure, which was surrounded by some ill feelings, heralds a new era for NORML. It is a signal for everyone to put aside their differences and get back to work on the important things—stopping the present administration's attack on our civil liberties before we are no longer in a position to stop anything.

More about the National NORML Legal Conference and Board of Directors' Meeting in the next issue. For now, this tidbit just couldn't wait:

It's the Goodyear, no, the DEA: While in Key West, a number of conferees saw a curious blimp tied up at the dock by the Pier House, where a number of NORML attendees stayed. As was explained to one of our members, this DEA blimp sails over boats and, through infrared sensors, can determine by the temperature emanating from the hold whether the boat is indeed carrying fish, which would be iced down and therefore have a lower temperature than a hull full of marijuana. "Why don't they just ice down the marijuana?" asked an observer. Hmmm, never thought of that... ●

ACTION AGENDA

March

1 Propeace

Citizens action dedicated to abolishing nuclear weapons will begin a 3,235-mile, seven-month hike from the Los Angeles Coliseum to Washington, D.C. Thousands of Propeace marchers will travel the following route:

MARCH 1 Depart Los Angeles, Cal **MARCH 29** St. George, Utah
MAY 5 Grand Junction, Colo. **MAY 21** Denver, Colo. **JUNE 12** North Platte, Nebr **JULY 4** Omaha, Nebr **JULY 17** Des Moines, Iowa
AUGUST 14 Chicago, Ill. **AUGUST 22** South Bend, Ind.

Propeace walkers, volunteers, donations of money and trucks—for information, call 1-800-453-1234

6 New York Greens Task Force

Potluck Dinner, 7 PM to 9 PM, 9 Bleecker St., New York, N.Y. Presentation and slides. For information on other task force meetings (Health/Herbal, Habitat, Liberation, Supportive Human Relations, No Nukes, Environmental, Police/Legal/Prisons), call (212) 533-5028

April

Greenpeace-Sponsored Whale Watches

Four-and-a-half-hour trips, leave on weekends from Provincetown and Plymouth, Mass.

Join Greenpeace to observe dolphins, rare right whales (April only), very rare pilot whales, minke (smallest baleen), finbacks (largest baleen), and the humpbacks (the most social, playful whales—best seen on the August sunset cruises). Reservations a must! For brochure with complete listing, write: Greenpeace, att. Whalewatch, 139 Main St., Cambridge, MA 02142.

Spring Gathering

In solidarity with Big Mountain. Open-house gathering by Navajo People for Big Mountain supporters. For more details, call (602) 774-6923.

May

3 Fifth Avenue Marijuana Parade Coalition

To protest the Single Convention Treaty (promulgated by the U.S., the treaty assures marijuana's illegality worldwide). March begins at Washington Square Park, New York City. For more details, call (212) 533-5028, or write 392 Canal Street Station, New York, NY 10013. Pot prisoners, send photo and I D for parade posters to Reform Report, P.O. Box 20525, New York, NY 10025.

4 Rock Against Racism

Central Park Band Shell, New York, N.Y. Multimedia event to protest racism around the world. (212) 533-5028.

18 Rainbow Family Picnic

Central Park, New York (just north of Sheep Meadow), noon to dusk
More info: N.Y. Rainbow, P.O. Box 1554, New York, NY 10009.

**June
20**

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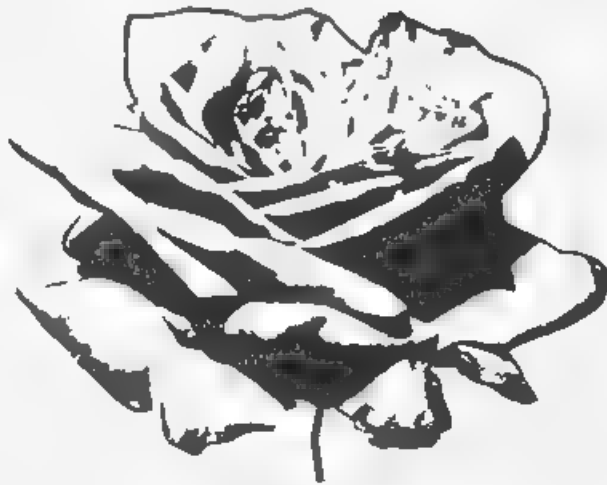


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OMI: On the Ballot

WE ARE THRILLED

WE'VE WON STEP ONE! The 1986 Oregon General Election Ballot will definitely include the Marijuana Initiative, listed as ballot measure #5. The Oregon Marijuana Initiative (OMI) has qualified for ballot status, and nothing can change the fact that the people of the state of Oregon will be able to vote on whether an individual's private, personal possession, cultivation and use of marijuana should be legal in that state. OMI is the only viable chance to change the oppressive laws in this country. It is time to close ranks and deliver a coherent, solid base of support to OMI. It is up to each of us to provide them with everything that we can.

OMI must galvanize support from around the nation if they are to compete against the mil-

lions of dollars that are sure to pour into Oregon from the Reagan administration and its supporters. When such a unifying issue as OMI presents itself, we *must* take action. The NORML Board of Directors and Legal Committee have shown their commitment. Michael Rose's appointment to the Board is just one signal of that commitment. At the Legal Committee meeting in Key West it was decided that annual dues would be raised by \$100 for the coming year. All the revenue for this one-time special raise will go to OMI. Three hundred and fifty members of the Legal Committee \times \$100 = \$35,000. We thank the Committee for this generous gesture.

This is only the beginning. NORML promises OMI much more assistance in raising its targeted funding level of a million dollars. Sound like a lot of

money? You bet, but think of how much of our federal tax dollars—without our vote on its appropriation—will go toward opposing OMI. OMI needs a million dollars to counteract the expected glut of government propaganda. OMI has gotten this far almost on its own. Let's help them the rest of the way. Unite behind the banner of OMI, and let's *win* in 1986!

ASSESSING THE OPPOSITION

DON DELSER, WITH DARE TO Care from Canby, Oregon, had been named to a national position with the National Federation of Parents for Drug Free Youth (NFPDFY). If you remember, Nancy Reagan visited Canby, Oregon two years ago when OMI was fighting for its rightful place on the November 1984 ballot. She took aside a

nine-year-old girl from one of the classes that she spoke to. The child had stated that her father smoked marijuana. Nancy "consoled" the child and pointed to her as evidence of the tragedy and travesty sweeping the nation: many nasty marijuana smokers. But her father then threatened to sue Reagan after she frightened his child. Congratulations, Don, you've earned your new position.

MILLION \$ CLUB

Come and join. That's the amount of money needed to fund OMI '86. We need you. Be part of the club. During the next several months, every time you sit down with friends to smoke a joint, ask them what it would be worth to them to be able to smoke without that underlying, vague feeling of paranoia (even paranoids have real enemies). Ask them if it would be worth a dollar—one *dollar*—to alleviate that fear. If every one of the estimated 30,000,000 marijuana smokers donated \$1, OMI could raise millions. (If it's worth \$5 or \$10 or \$25 to them, that's even better.) Collect the money, go to the post office once a month, obtain a money order made out to OMI, and mail it to us. Reform Report, c/o Northeast NORML Coalition, P.O. Box 20525, New York, NY 10025.

Our goal is to present OMI with \$10,000 worth of money orders every month. The first donor will receive a free copy of the book *The Emperor Wears No Clothes*, by Jack Herer, member of the OMI. (The book is also available through this column for \$10.) The next 100 donors will receive a free copy of the last two editions of the OMI report and a commemorative poster of the July Fourth rally held by the Fourth of July Coalition. The first 10 donors of \$100 or more will receive a free subscription to OMI's newspaper, *The Marijuana Report*. So join the Million Dollar Club *now*! There's not much time left till the November election.

WHAT CAN I DO?

1) Come to Oregon for the annual NORML conference on June 20, 1986. Come early. Stay longer. OMI needs volunteers to help orchestrate the conference. continued on page 27

P Q A

● Every day, letters and phone calls pour into the HIGH TIMES offices, asking the same questions about the rising tide of urine testing. HIGH TIMES has published several articles about this ugly phenomenon in the past, and will continue to expose the cruel and unconstitutional practice as more and more horror stories about its abuse come to our attention. In the meantime, as a public service, HIGH TIMES will run a basic primer of information in this space every month — The Editors

1. What do urine tests actually measure?

● Urine tests are designed to seek out the end-product metabolites of various drugs tell-tale non-drug compounds which tend to show up in urine at some point after the drug has been ingested. In the case of marijuana, the tests look for a compound called 9-carboxy THC; in the case of cocaine, they look for ecognine.

2. How long does THC stay in the body? Cocaine?

● No one knows how long 9-carboxy THC stays in the body, potentially detectable by urine tests, after marijuana has been smoked. It doesn't really matter, experts agree that if a person smokes just one joint every weekend, there's a possibility that the person might be susceptible to showing "positive" for THC on a urine test given on any day of the following week. For cocaine, the tests are designed to show "positives" for up to three days after the drug has been taken (The manufacturers estimate five days, but they lie)

3. Does how much I smoke or ingest affect the test?

● In the case of marijuana, the critical factor is how regularly a person uses the drug, anyone who smokes more often than once or twice per week is susceptible to showing THC "positives," whether they smoke a lot or only a little. For cocaine, however, the size of the dose makes the difference, the smaller the doses, the less likely a "positive" result.

4. How can I foil the test?

● Standard commercial urine tests—there are only two brands on the market—are typical "quick and dirty" immunoassay devices, necessarily calibrated to examine fluids with an acid-to-base ratio (pH factor) from 3.0 to 4.0. By raising or lowering the pH factor of your sample out of this range, you can simply and undetectably foil the tests. This can be done by dropping six grams or more of ordinary table salt into the urine-collection vial, along with the sample of your urine, alternatively, an even smaller amount of common household ammonia, Drano or whatever, will suffice. The urinalysis machine will simply fail to recognize the sample as urine, and will automatically give it a "drug free" readout. Important: There is nothing a person can take internally, such as vinegar or vitamins or salt, which will foil a urinalysis test.

5. What can I do if I test positive but don't think I should have?

● You can get a lawyer to challenge the test for you in a court of law, by suing whomever may have made you take it. These tests do not fare well in court, several state courts have already banned the use of these tests on prisoners and corrections personnel, and labor arbitration decisions have uniformly gone against employers who've used them to fire employees. The fact is, these tests are not sufficiently dependable to be used as grounds for taking adverse action against people, under any circumstances at all. If you get into any sort of trouble because of these unreliable devices, you should write NORML—Suite 640, 20001 S St. NW, Washington, DC 20009—and NORML can recommend a knowledgeable attorney for you.

6. Are urine tests legal? Who is allowed to administer them?

● There are no laws at all, federal or state, to regulate the use of these urinalysis tests. Even though they're even less reliable than lie-detector tests and infinitely more invasive, the fact is that they've only been in production since 1980, and people are just now beginning to hear about them. No one gets interested in this urinalysis business until their own job is on the line, and that's why there are no laws governing the use of these gimmicks.

7. Can I be arrested if the test is positive?

● No. These tests are far too unreliable to be used as "evidence" in the courts of law. Important: When challenged with these factual data, promoters of drug urinalysis procedures invariably respond that they're using some sort of "new test," fresh out on the market, which is "100-percent reliable." This is a lie every time. There are only two sorts of urine tests on the market: the EMIT Drugs-of-Abuse line from the Syva Company of Palo Alto, California, and the Roche Abusescreen system, from Roche Diagnostics of Nutley, New Jersey. If a urine-test administrator claims to be using some "new" test, you should challenge that person to give its brand name, that person has just lied to you and that will be very important in any subsequent lawsuit.

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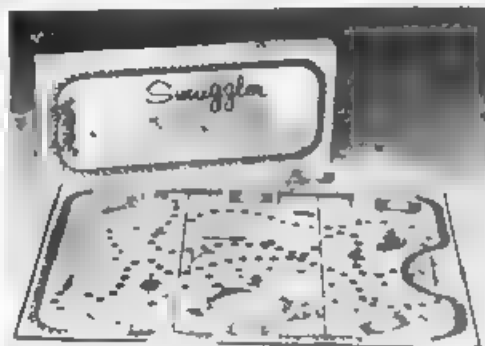
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SPRINGFIELD, MASS

THE WESTERN MASSACHUSETTS area, subject of a Highwitness News investigation just two months ago ("Flood of Drugs Hits New England," *HIGH TIMES*, Jan '86), has been rocked by two new major dope scandals, one involving four cops and a civilian police department employee, and the other revolving around a former police chief and his son. Meanwhile, in the eastern part of the state, the Boston Police Commissioner was reportedly planning to order mandatory drug-testing for all Beantown cops, in the wake of a dope-testing scandal involving six Massachusetts Department of Corrections guards.

The new police dope scandals are just part of an explosive drug situation in New England, a state of affairs that prompted a hearing before the House of Representatives' Select Committee on Narcotics Abuse and Control late last year. In the wake of that hearing, a *HIGH TIMES* reporter visited Springfield, Massachusetts' second most populous city, and found drug use there—especially cocaine usage—"rampant." The Springfield Police Department had been rocked by a major cops 'n' coke scandal involving 15 SPD officers, and Springfield narcs had subsequently made a major seizure of what Crime Prevention Bureau Lt. Gary Mitchell called "some of the purest cocaine we have ever seen."

Shortly after that Highwitness News story went to press, two new scandals erupted, adding further proof of the seriousness of the drug situation in the western Mass area and throughout the six New England states. In what West Springfield Police Chief Thomas P. McNamara Jr. called "one of the darkest days the West Springfield Police Department has had," four of his police officers, a civilian police employee and three others (one of whom was a convicted Colombian coke dealer), were indicted by a Hampden County Grand Jury on 132 counts of cocaine distribution and possession and perjury in connection with the

New England Dope Update: Mass. Cops Feel the Heat

by Joe Gillis

investigation of the case. In addition, one of the cops was charged with breaking into the police evidence locker and stealing narcotics. The cops—Patrolmen Lawrence W. Cummings Jr., 37, Dwayne C. Dawson, 25, Richard J. Dugas, 37, and Michael S. Sakowitz, 30—all pleaded innocent, were immediately suspended from the force and subsequently fired from their jobs by the Town Council. It was Sakowitz who allegedly stole the dope from the evidence locker; he pleaded innocent to breaking and entering in the nighttime, larceny of a controlled substance, conspiracy to possess cocaine, 20

term in a federal prison for cocaine distribution, after U.S. District Court Judge Frank H. Freedman had rejected a deportation deal that had been worked out in state court by Munera's attorney and Hampden County DA Matthew "Maty" Ryan. A warrant was lodged against Munera for this return to Springfield to face the new charges once he finishes his current sentence.

Though Ryan said the amount of drugs involved "was not large in terms of traffickers," he admitted that there had been a pattern of "continued use" by the cops and told reporters, "You find rotten apples all over."



● Mass. newspapers were dominated by dope headlines, as cop scandals erupted in Springfield and Boston.

counts of coke possession and 10 counts of distribution. Patrolman Dawson had also served as coach of the local high school's freshman football and wrestling teams. The civilian employee, records clerk Laurie L. Simpson, 29, pleaded innocent to 10 counts of cocaine possession. The charges against the cops covered a period of over two years, beginning back in mid-1983.

The convicted coke dealer, Argemiro "Archie" Munera, 53, a Colombian national who had been living in nearby Holyoke, was serving a three-year

That statement was borne out in nearby Holyoke, where former Police Chief Peter Kingsley admitted to IRS agents that he had helped his son launder \$100,000 in profits from sales of cocaine and marijuana. Kingsley's son Michael, 34, was identified as the "kingpin" of a cocaine and pot distribution ring that was the target of a federal grand jury investigation resulting in the indictments of 19 Springfield-area residents. Michael Kingsley was charged under the "continuing criminal enterprise" statute—officials allege that his pot-selling busi-

ness began in 1979 and the coke operation commenced shortly thereafter, with both continuing until his arrest late in '85—and was faced with forfeiture of about a quarter-of-a-million dollars worth of cash and property under a new law that permits the government to seize and sell any and all property that has been obtained with the profits from illegal activities. (For more on the forfeiture law, see this month's Case in Point, p. 80.)

Cops in eastern Massachusetts also found themselves caught up in the state's burgeoning war on drugs when it was learned that Boston Police Commissioner Francis "Mickey" Roache (in Massachusetts, the gangsters aren't the only ones who have nicknames in the newspapers) was planning to order drug-testing for all Boston police officers by the end of 1985. The Boston Police Patrolmen's Association immediately vowed to seek a court order barring the tests.

The police administration and Boston city officials had sought to have mandatory drug-testing included in the patrolmen's union contract for 1985-87, but union officials objected to the proposal, calling the urinalysis procedure unreliable (that fact should come as no surprise to *HIGH TIMES* readers), and the city eventually backed down. But after six State Department of Corrections guards were suspended in two separate drug-test scandals—five refused to submit to urinalysis and one failed his test—Roache decided to implement mandatory testing with or without union approval. "They're preparing to implement it administratively," a City Hall official told the *Boston Herald*. Roache will undoubtedly face heavy opposition from the union, which has precedent on its side: All six of the suspended Department of Corrections guards—three of whom were already on probation—were reinstated after their union protested.

If Roache succeeds in forcing his cops to undergo mandatory drug-testing—and as we went to press, that issue was still very much in doubt—can the scandal-plagued western Mass. police departments be far behind? ●

continued from page 24

ence and parties, work in the office, help on the newspaper, sell T-shirts, hand out literature, put up posters, etc.

2) Join the Million Dollar Club—or form your own PAC (political-action committee) among friends. Get them to each donate a large sum. Think big—what's \$100 or even \$1,000 dollars compared to attorney fees and the possibility of a criminal record that will haunt them forever?

3) Sponsor a fundraiser. You can invite several friends to your home, invite a larger group to a local restaurant, or throw a party. Either a local representative from OMI or (if it's a big bash, or if a series of fundraisers can be set up in one area) someone from Oregon will show up at your door and speak to the group that you have gathered. They will answer questions, show films—whatever is appropriate entertainment for your group.

4) Call all your friends in Oregon. Tell them what's happening. Urge them to call OMI and volunteer to organize their precinct or to register voters.

5) Get ready for direct marketing schemes coalescing now within OMI—suggestions include Candy for Munchies sales. And OMI T-shirts are beautiful and useful, and can aid OMI considerably (not only monetarily, but think of the free publicity).

6) Subscribe to the OMI report. Become better informed about the marijuana-law reform issue in general and OMI in particular. Become better prepared to answer questions and explain why it is not a frivolous issue. Subscriptions cost \$15 a year or \$20 for two years and are available from *The Marijuana Report*, P.O. Box 8698, Portland, OR 97207.

Look here, on the **Reform Report** pages, next month for more ideas, a toll-free number for OMI, and an update on OMI's progress. Write to us if you have any question or would like to offer suggestions or assistance.

By the time you read this column, a number of fundraisers will already have been set up. Some may be in your area. (We in the Northeast NORML Coalition are sure to have several set up in the New York area. Some of our ideas which may be helpful to you include parties with music at a brewery and on a charter boat, a photo contest and an auction. Be creative!) Write to us for details or call the NORML or OMI offices (NORML: 202-483-5500; OMI: 503-239-5134). Volunteer to coordinate activities in your region, or again, write to us for the name of your nearest regional coordinator. **Reform Report**, c/o Northeast NORML Coalition, P.O. Box 20525, New York, NY 10025. ●

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ANALYSIS

SHAKEDOWN IN GUADALAJARA: FEDERALES AS BANDIDOS

by Gene Wheelwright

WE HAD BEEN LIVING IN GUADALAJARA for a couple of years, for the sake of getting Meryl through medical school in Mexico. By that time we had made enough friends and connections to maintain a discreetly stoned lifestyle in the stuffy little *colonia* where we rented our house. So when the party was over that night and everyone had gone home, we found ourselves pretty stoned on grass and peyote, among other things, and decided to take a walk and get some air before going to bed. Our kids were all asleep, so we put off cleaning up the living room till later and quietly shut the front door behind us.

There was a bright half-moon, and the breeze was fragrant both with bougainvillea and the reek from the tallow factory in the *zona industrial* across the highway. Shielding it and the other factories from sight in an area between two converging highways was a trampled, tree-lined park that looked like a refuge for our psychedelized consciousness.

As we were walking through the park, feeling more expansive and beginning to let our heads out, two men in grey, sharkskin suits suddenly stepped out from either side of a monument to some national hero and told us in menacing tones to hold our hands up. One of them, the taller and leaner one, was pointing a pistol at us. A pistol. I was having a hard enough time just integrating physical reality, and here were these two creatures snarling at us in Spanish and threatening our lives. The fatter one flipped open his wallet in front of us, as if credentials were necessary, revealing in the moonlight the embossed silver letters *DFS*, which at that moment we did not know stood for Directorate of Federal Security. Who was to question what it meant—the letters could have stood for anything—while the two “judicial agents” were already rolling up my sleeves and checking for tracks. “*Tu tienes drogas?*” My long hair and beard always brought that on in Mexico. If I didn’t have drugs, I looked like I ought to. I was obviously a *drogadicto* from the very country that contributed the most in this one to finance whole squadrons of corrupt cops—part-time *bandidos* like these—to crack down on drugs.

We had heard about these local *federales* from other medical students who had crossed with them. They were well known for shak-

ing down vulnerable foreigners, usually hauling them down to “headquarters” for a night of fear and physical abuse before extracting the largest bribe possible.

We looked at each other and flashed at once on the scene we had left at our house—all the half-finished drinks from the party, the marijuana spread out for cleaning and rolling on the coffee table, the open burlap bag of at least a hundred peyote buttons... and our three kids in bed asleep. For one roach, or even a roach clip, these glassy-eyed narcs would have enough legal justification to take apart our whole house and haul us in. What then would they do with our kids?

We were very lucky. I happened, for once, not to be carrying a joint, or the remnants of one, on me. And in spite of their thorough search, they somehow missed the alligator clip that was fastened to my belt under my coat. Meryl was fluent in Spanish by this time, and had brought up the usual suggestion of a quick payoff. But the fatter one seemed more interested in taking her off with him alone, which he began to do while the other one kept the barrel of his pistol jammed under my chin.

Was it greed then that took over? *¿Quién sabe?* Suddenly they were informing us of how much it would cost to be released, and not be followed by them for a search of our house. It felt like a genuine miracle when I discovered that I had just enough pesos in my pocket at that moment to meet their demand, allowing us to walk away from that scene—instructed not to look back, their pistol still trained on our backs—and return to our house, our kids, our freedom, our new life. **News item...** At the height of last year’s media exposure of the abduction and murder of DEA narc Enrique Camarena Salazar and his pilot, and under pressure from the Reagan government, Mexico’s Attorney General investigated the police in Guadalajara and determined that more than 200 agents of the Directorate of Federal Security (DFS), including many of its regional *comandantes* and its coked-out chief of homicide, were so intimately involved with local drug traffickers, and so often strung out on drugs themselves, that it was urgent that they be dismissed. Some of these *federales* were even found to have assisted in the rub-out of the two DEA agents. ●

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nonsense oz 80-110
hash, black 1/4 gm 40
coke "good as the
shit can be" gm 90-110
qualudes, .0 25

Bloomington, Ind.

hi-grade skunk oz 100-150
Indianas bust lb 850-1500
local semi sense oz 75-100
"happy pot" lb 850-1100
Colombian, oz 50
"nasty shit" lb 450
Afghani black, 1/4-oz 40
the tar baby 1/4-lb 400-500
coke, "some good," gm 100
some bad oz 2000
raw opium, "the
real shit" gm 8
LSD, "flyin' eye" one 160-200
ball blotter one 3-5
mushrooms, 1/4-oz 30-40
"some intense" 1/4-lb 300
coke: burning speed 3 1/2-gm 250-300
and bitter quinine oz 1500-2000
Green Mountain oz 200
Afghani bud lb 2800-3200
green rolin' huls oz 150
skunk bud b 1800-2400
Afghani black hash oz 150
when available"

Bridgeport, Conn.

Burlington, Vt.

Danbury, Conn.

Fairfield, Conn.

Greenville/Spartanburg, S.C.

cocaine crystalline 1/2-gm 60
head, shattering gm 120
coke, "easy break" gm 100
rock, "dry, speedy" gm 1500-1900
cocaine, commuter gm 100
bazaar, "all kinds" 3 1/2-gm 300
too much cut" oz 1800-2000
local sense "Glassy
Mountain Gold" 1/4-oz 25
more local sense, oz 25
standard fare 1/4-oz 85-120
No. Georgia sense, 1/4-oz 30
Atlanta pot oz 75-110
"Sinsy" low gm 5
grade sense
LSD, purple dot, one 3
rare but here
cocaine, strong gm 75-100
"where dope" 1/4-oz 185-250
speed, crystal meth, 1/4-gm 25
pimp dope gm 50-100
prank sensemilla, oz 85-105
none too bad, 1/4-lb 250-350
plenty good lb 900
Colombo/Mex oz 55-65
mediocrates 1/4-lb 180-200
hash, black gm 10
good buzz" oz 145
hash, blond oz 145-150
heavenly
LSD, microdot one 3.50
coke "pure" ha' gm 95-110
treadmill
crank "excellent" gm 75
qualudes, boot one 4
legged blotter 100
Colombian, "for the
naive smoker" oz 120
Jamaican buds, oz 90
"Thank you, Jah"
LSD, strong but one 5
rough on jaws"
LSD, moon & star, one 3-5
"white witchcraft"

Indianapolis, Ind.

Knoxville, Tenn.

Las Vegas, Nev.

Morgantown, W. Va.

California sense oz 200-250
coke "90% rock" oz 1600-1900
crystal meth, gm 50-80
for fireballs
local sense buds, oz 120
"lung-bling"
upfiver leaves oz 40
Mexican seedy, 1/4-oz 25
generic smoke oz 80
Colombo seedy,
brown malaise
black hash, gm 6-8
ass-kickin'

New Brunswick, N.J.

New York City

Newburgh, N.Y.

Philadelphia, Pa.

Pittsburgh, Pa.

Roseburg, Ore.

St. Louis, Mo.

Humboldt Co sense oz 200
"skunky dense" oz 2300
Thai weed, best on oz 175
Rutgers campus lb 1800-1200
Jam sense, "pun- oz 150
gent and heavy lb 1400-1600
Mex. hi-grade bud, oz 130-150
fluffy, "potent" b 1300-1500
Mex. pseudo-sense oz 80-120
big seller lb 1100-1300
commercial weed, oz 75
"scarce, old, dry" b 650
hash, blond Leb 1/4-lb 400
pressed slabs
shrooms, blue psio- oz 100-140
cyan blotches 1/4-lb 375
LSD, speedy one 3.50
old blotters 5
coke "pretty" gm 100
good quality, 1/4-oz 300
but expensive" oz 1600
Hawaiian buds oz 220-275
watch for fakes lb 2400-3000
California sense oz 200-250
it's here & now b 2200-2500
West Coast sense oz 200-235
skunks & kushes b 2000-2400
New Mexican high 1/4-oz 50
altitude, mystic 1/2-oz 110
purple buds oz 200
Mexican greens, oz 100
flowing to again lb 1000-1400
Afghani black hash lb 100-1500
shrooms, *Psilocybe* oz 100
cubensis, powerful 1/4-lb 300
body glow 1/2-lb 550
judes, threatening one 15
to make comeback gm 2750
coke "good flake" oz 120
tootin' burghers oz 1800
Hawaiian "sense" oz 100
of good repute 1/4-lb 300
domestic commuters 1/4-oz 12-15
dry harsh, oz 40
best avoided 1/4-lb 110
black hash, un- lb 10
pedigreed but 1/4-oz 35-40
"magical" oz 120
blotter acid, 380 one 3
mcg. + DMT a 50
good 12-hr buzz 100
mushrooms, gm 10
"locally grown" 1/4-oz 30
fine" oz 110
meth "rocket fuel" gm 45-55
rocks, white noise 1/2-oz 125
sensemilla, oz 150-200
very good lb 550-2000
homegrown brown oz 75
no good"
Colombian "goldish" oz 200
juicy, excellent" lb 850
hash "green?" gm 8
big rip off" oz 100
LSD, flying saucer one 5
blotter "OK" 100
mushrooms, gm 8
"spiked (LSD)" oz 100
cocaine, Peruvian gm 120
bronco blanco oz 2000
speed crystal gm 30
unnabst indica, oz 180-210
green skunk
purple kush oz 200
"killer skunk"
black hash, out of gm 8-10
unknown region oz 200
acid, "Purple Road" one 4
2 hits, U-Gone 1/4-gm 25
coke crystalline oz 2000
good deal" oz 100
Missouri sense, oz 100
best there is
Colombo, "nice" oz 100
scent" uplifting
brown commersh. oz 80
heavy headache
homegrown marsh. oz 60
1/4 joint buzz
hash, rare oz 120
mushrooms, gm 5
intense trip oz 1.40

acid 4 way red one 14
pane the heat 100 250
acid white blotter one 5
not that good 100 100
acid purple micro one 5
rare but good 100 150
cocaine too much gm 150
too expensive 1/2 1500
XTC (MDMA), one 10
the best" 100 350
Westport Conn. cocaine "soft" gm 140
flakes, moist oz 2000
local buds, "killer" oz 10-100
Frankoma Notch 1/4-oz 30-40
sense, poor
Psilocybe cubensis, gm 10
all encapsulated
LSD, "white light" one 1
ring, "excellent"
california green, 1/4-oz 35
does the job" oz 100
brown buds, "waste" 1/4-oz 25
of money
acid, purple micro, one 5
dot "good stuff"
acid, white blotter one 4-5
"Grateful Dead"
coke Peruvian gm 125
worth the price

White River Junction, Vt.

Winnetka, Ill.

Hashish

Negra—Indica buds

Amsterdam—Dutch sense

Jamaican sense

Mexican "sense"

Colombian reg

Ghana grass

Nigerian weed

Durban sticks

Malawi weed

Thai weed

Kerala weed

Moroccan hash

Lebanese hash

Afghani hash

Nepalese hash

Kashmiri hash

Turkish hash

Indian charas

AFGHANISTAN

JAMAICA

INDONESIA

at the border, lb \$900-1,000
funding resistance kg 2200-2300
volatile tourist 1/4-oz \$6-10
trade—be alert oz 10-100 +
ranges in quality gm \$1.30-3
mixed reports lb 400-700
"the best" gm 4-10
middle-grade gm 2.50
least desirable gm 1.65-2.65
more or less okay gm 2.60
usually okay gm 2
seeds & stems gm 2.65
"rare but primo" gm 4.30
reliable quality gm 3.30-4.10
Indian exotic gm 3.30
black hi-quality gm 8.25
coffee shop gm 4.10-5
commercial oz 140-165
normal, "black" gm 2-3.40
to brown lb 100-1100
lots from war gm 4
rade -red, gm 2-2.65
and gold" gm 4-50
real Afghani" gm 3-30-4-10
"coffeshops" gm 4-10
"good quality" gm 3-30-4-50
"take your chance" gm 4-50
grade-A gm 4-5
called "Manab"—
questionable
Yellow Sunshine, 10 8.25-11.50
paper 100 115
1000 1000
10 113-115
100 115
1000 1300
nondescript gm 8.25
one 235-1
"illumination in pill" one 33-1
look out for Japa gm 70
nese synthetics— oz 1850
not what they're lb 16.400
ground up to be kg 36.300

Trans-High Market Quotations publishes the most current and relevant dope data. Send your reliable and unbiased information to THMQ, c/o HIGH TIMES, 211 East 43rd St., New York, NY 10017.



Medical advice by David E. Smith, M.D. Written by David E. Smith and Rick Seymour of the Haight-Ashbury Free Medical Clinic. The authors do not advocate the use of any psychoactive substances.

ABUSE FOLIO

OPIATES

AKA

● opium, morphine, codeine, heroin, methadone, Darvon, Lomotil, Dilaudid, Demerol, fentanyl, etc.

CHARGES

● These drugs are all physically addictive and have painful and extensive withdrawal symptoms. Tolerance and dependence develop rapidly. The abuser, once addicted, will need larger and larger doses in order to even feel normal. Abuse of these drugs is mentally, physically and sexually debilitating. Overdoses of the more potent opiates are frequent and often fatal. "It's so good, don't even try it once."

NATURE AND USE

● Natural opiates are all derived from preparations of the opium poppy bulb. The crudest of these is opium, which is bottled down directly from the sap of these bulbs in much the same way that maple syrup and sugar are produced from sugar maples. In this process the bulbs are cut and bled soon after the poppy petals have matured and fallen away. The boiled raw opium is dark, resinous and often tarlike in appearance and may give off a flowery odor. In Eastern countries this resin itself is often smoked for its sedative, euphoriant and hallucinogenic qualities. In the West, more refined forms are usually used, both as pharmaceuticals and as street drugs.

Although some other drugs have similar antiquity of use for religious purposes, opium and its products are among the oldest drugs still in use in the practice of medicine.

Opiates are used primarily for their analgesic (pain-killing) and constipating effects. The effects vary both by the dosage and by the degree of refinement and purity of the particular preparation. Because they are constipating, low-grade opiates are also used to treat diarrhea. As street drugs, opiates are prized for their production of euphoria and feelings of well-being. They also have antipsychotic, sedative and relaxant qualities and are often used in a drug cycle to counter the more unpleasant effects of long-term or high-dosage stimulant use.

These drugs are the true "narcotics" (from the Greek word meaning stupor).

They act by attaching to receptor sites in the central nervous system and producing chemical changes within the brain itself. Research in the past decade has shown that under normal conditions, or when stimulated by such diverse means as acupuncture and aerobic exercise such as running, the body produces its own, internal, opiatelike substances. These substances, called endorphins, also attach to the opiate receptor sites and have roughly the same effects.

In recent history opiates have gone through refinements that have made their users increasingly subject to addiction. Morphine was used extensively as a painkiller during the American civil war, which left many addicts in its wake. Heroin, the strongest natural opiate, was originally developed as a cough remedy by the Bayer company. It was briefly investigated as a detoxification tool for weaning addicts from morphine, but instead became the major addictive street drug. The long-acting synthetic opioid methadone was developed for the treatment of heroin addiction.

Two opiate preparations were in common use and were favored by many artists and writers at the turn of the century; they survive into our own times. These are: paregoric, a dilute tincture of opium combined with camphor and usually used for diarrhea; and laudanum, a simple tincture of opium in alcohol. Codeine, which is a natural opiate that usually comes in pill form, is often prescribed for dental postoperative pain and other moderate pain. Currently, there are several hundred natural or synthetic opiates in existence. Opiates can be ingested, injected, snorted, sipped or smoked.¹

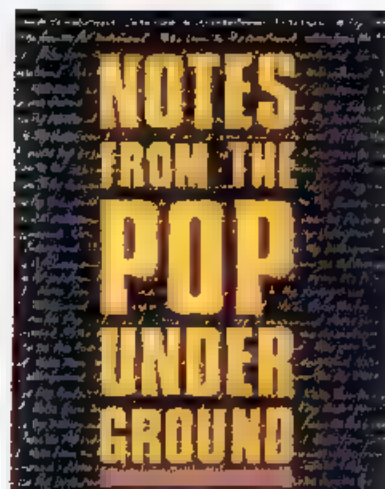
ADVERSE EFFECTS

● Opiates primarily affect the brain and bowel. In the brain they cause relief of pain, relaxation and drowsiness, suppression of the cough center and stimulation of the vomiting center. They can also cause mental clouding and inability to concentrate. They are not reliable for sleep induction. Some people become anxious, restless and wakeful after taking them, while others fall into a twilight sleep marked by vivid dreams. Opiates cause the pupils of the eyes to contract, sometimes to pinpoints. They can cause profuse and uncomfortable sweating. In large doses, nausea, vomiting and depression of breathing can take place.⁴

Both tolerance and dependence to these drugs can develop rapidly. Physical dependence is marked by both a craving for the drug of choice and, in its absence, the onset of withdrawal symptoms which may include nervousness, anxiety, gastrointestinal disturbances, and others similar to those of flu. With morphine continued on page 77

● **NOTES FROM THE POP UNDERGROUND** is a collection of interviews conducted by **PETER BELSITO** with several so-called “cult” artists who seem to be on the verge of plunging into the entertainment mainstream. As editor Belsito notes, each interview focuses on “the interviewee’s career from inception to the present,” thus giving a whole context to what is often presented in freakish isolation. Also, there’s special attention to “the artist’s role as a socio-political critic,” a stance which gives a truer picture of the “underground” artist than the crude stereotype of a self-indulgent neurotic. The artists in these pages come across as thoughtful, provocative, angry, committed, responsible, and dissenting—in short, as serious “antennae” for the large numbers of Americans for whom they speak. From these interviews, we have selected two artists as representatives of all those included in the book: new music vocalist **Diamanda Galas** and punk rock vocalist **Jello Biafra** of the Dead Kennedys. Due to space limitations, we have printed only excerpts from their transcripts. ● ED

● Excerpted from *Notes from the Underground* 1985 by Peter Belsito published by The Last Gasp of San Francisco, Berkeley, California. Ed note: Fitzgerald’s photograph of Diamanda Galas appears in *Notes*; his photograph of Jello Biafra is not included in the book.



I was studying
biochemistry,
and then I saw
Jimmi Hendrix. I
said, "Oh, I'm not
going to study
biochemistry, I'm
going to be bio-
chemistry."
—Diamanda
Galas

D I A M A N D A

● MY CONCEPTION OF DIAMANDA GALAS PRIOR TO OUR MEETING WAS SOMETHING akin to her being a New Music diva. I arrived at this preconception after having read about her extensive vocal training, and rave reviews from various respectable daily papers. But this vision lasted about ten minutes into our talk when, after a quiet, informal introduction at the home of her friend, Naut Humon, she began making broad allusions to whoring, drugs and rape, and, in general, painting herself as an obsessed she-wolf with a particular genius which she exploits in order to work regularly and travel frequently. After our introduction we conducted ourselves to a nearby cafe where the interview transpired amid the clacking of dishes and the rumble of another dozen conversations going on around us. Attired in skin-tight black pants, black T-shirt and black overcoat, Diamanda instantly struck up a visual relationship with everyone else in the room. Her eyes were painted with long Nile-blue slashes and her straight, naturally black hair was parted in the middle. She was much more attractive than I had been led to believe by photographs of her taken in the midst of her dizzying and virtuosic vocal performances, which freeze her in the process of summoning the sounds that she has marked as her domain.

—PETER BELSITO

How long have you cultivated the image that you're working with now?

DG: I don't cultivate it at all. I've been doing it since I was 15 years old, so if I were to have cultivated it, I would have cultivated it for some time, you know? I don't know, it was just like one day I woke up and saw things differently.

Which day was that?

DG: (Laughter.) The day I started doing this.

But was there a specific event in your life that triggered that?

DG: Universal hatred. (Laughter.) No, two things—hatred for mankind and a complete and full realization of my mortality, something that has offended me on a daily basis—from that incipient moment of realization.

Your mortality?

DG: Yes, I find that an extremely insulting realization I find it extremely insulting to—

Most people kowtow to their mortality, they don't—

DG: No, I find it insulting. No, I prefer to take my own death—at the moment of my own death I will have taken it, I will not allow it to be taken from me by some thing, I'll take it myself I'll have the right situation, you know, I'll have it all planned. You'll have the last laugh on death?

DG: I'll have to. I like to have the last laugh. I mean, the Greek thing—vendetta—at the moment the gods decide to take me, I'll have the last laugh on them. That little syringe'll be in there so fast they won't even know what's going on. Or shall I say what hit me?

You seem to have a lot of ties to the underside of—

DG: I do. Strange.

Yeah. How did that all come about?

DG: I don't know

You don't know? When you left your parents where'd you go? When you left home at 15?

continued on page 58



We get on stage
to use our art
work as an
instrument of
attack. I don't
think any form of
art is legitimate
unless it is used
as a weapon.
—Jello Biafra

JELLO BIAFRA

● THERE IS SOMETHING MESSIANIC IN JELLO BIAFRA'S PERSONALITY WHEN IT IS held up to the scrutiny of an interview. The implication is that he's got hold of the truth. Not the single eternal "Truth," but the personal truth necessary to the psychology of an artist who consistently turns out music on a theme with single-minded conviction. As much as I admire Dead Kennedys, I have never been as impressed by the band as I have by Biafra's character and his propensity to wind along rock 'n' roll's sharp and pitted precipice without falling or being pushed into the plentiful canyons of mediocrity. He has rejected being repackaged at the expense of the band's music and message, and remains as skeptical of the rock industry as a victim of useless surgery is of doctors.

Interviewing Biafra was a bit more difficult for me than most of the other conversations in this book because his skepticism, although verbally held in reserve, is nonetheless so apparent in his gaze and facial expressions. He says he is a negative person, but I suspect that his negativity is more the protective shroud that a punk performer so visible and so outspoken is inclined to adopt in order to survive.

—PETER BELSITO

Dead Kennedys have been around for about six years now. You're still doing hardcore shows now. Why? What's the reason behind doing that?

JB: Well, it's because it's what we like to do. It's our favorite kind of music to perform. Music is our favorite way of expressing ourselves. It's as simple as that. Even when the audience itself was changing for the worse about two or three years ago, we had to ask ourselves, "Are they going to drive us away from our own music, or are we going to play what we want to and try to get something across to these people and others?" There's a certain primal energy there you don't find if you bop around to *adult* music in some disco or whatever.

Do you think it's "kids' music"?

JB: No. I think that it's been dismissed as kids' music by many people who have retreated into adulthood. People who can't loosen up and cut loose anymore.

Why isn't it?

JB: Because other people like it besides so-called "kids."

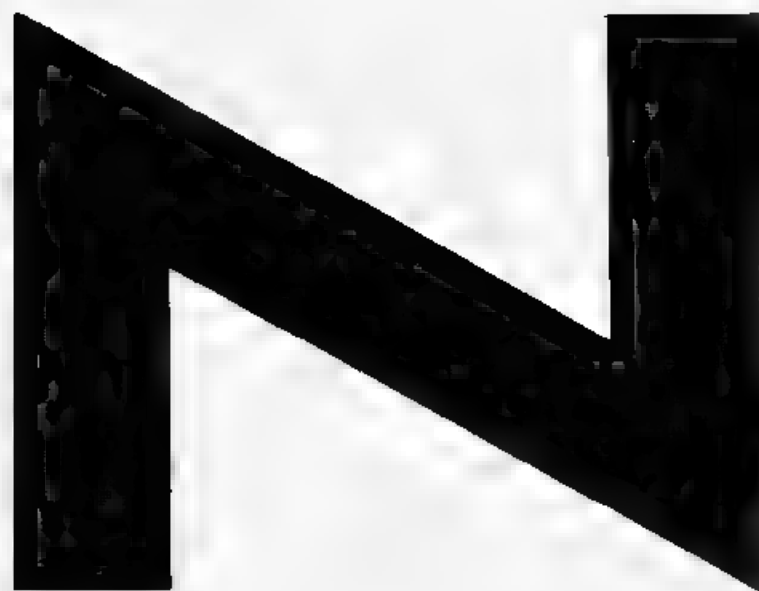
What are the ingredients that make it not kids' music?

JB: As I say—I don't want to get too analytical about this because it's just something you feel. And that should transcend age differences, racial differences or anything else. If you feel something, fine—if you don't, you don't. It's a matter of heart and soul.

Was that about the time that the story about the band appeared in *Search and Destroy*? Was that the first press that the band had gotten?

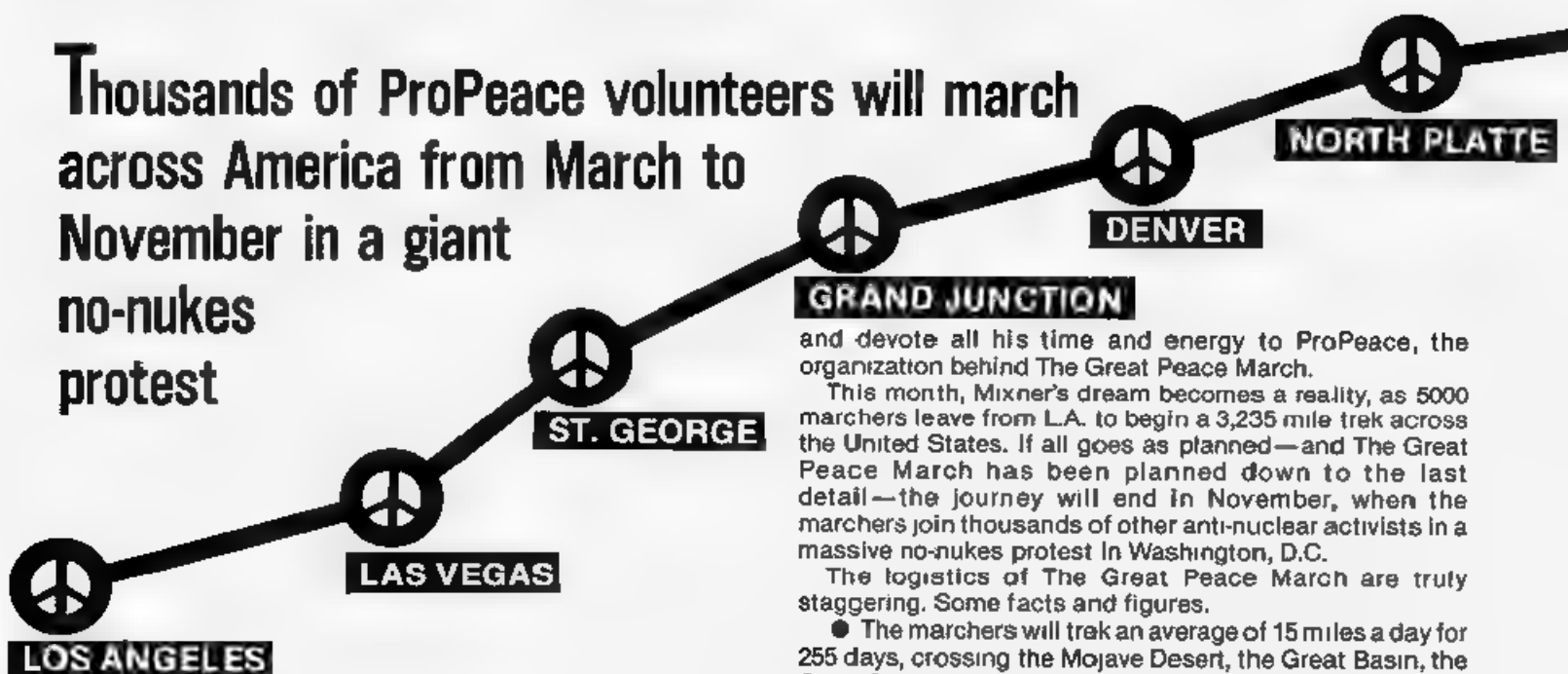
JB: Yeah. That was one of the best interviews I think I've ever been involved with. All this frustration that had been bottled up for eighteen years finally got spewed out on paper. We ranted and we raved, but it made a lot of sense. We continued on page 59

P E A C E



T H E M A R C H

Thousands of ProPeace volunteers will march across America from March to November in a giant no-nukes protest



BY DAVID HARRISON

The end of nuclear weapons on earth could just be brought about because of a seven-year-old girl. The girl is the niece of political activist David Mixner, the organizer of The Great Peace March. Mixner says he resolved to do something about the threat of global nuclear annihilation when his niece told him she didn't have to worry about what she was going to be when she grew up because "she didn't think she was gonna live because of nuclear war." Mixner, a longtime activist who had worked on campaigns stretching from Eugene McCarthy's in the '60s to Gary Hart's in the '80s, as well as actively backing numerous worthy causes, decided to chuck his lucrative PR firm (he could have sold it for a healthy profit, but instead chose to *give* it to his employees)

and devote all his time and energy to ProPeace, the organization behind The Great Peace March.

This month, Mixner's dream becomes a reality, as 5000 marchers leave from L.A. to begin a 3,235 mile trek across the United States. If all goes as planned—and The Great Peace March has been planned down to the last detail—the journey will end in November, when the marchers join thousands of other anti-nuclear activists in a massive no-nukes protest in Washington, D.C.

The logistics of The Great Peace March are truly staggering. Some facts and figures.

- The marchers will trek an average of 15 miles a day for 255 days, crossing the Mojave Desert, the Great Basin, the Great Plains and the Rocky Mountains.
- Over 3,825,000 meals will be served.
- 1,275,000 showers will be taken during the march (in portable showers that will be transported along with tents, portable bathrooms, kitchen setups, etc.).
- 2,5000 tents will be set up each night and taken down the next morning. (Marchers will sleep two to a tent.)
- 20,000 pairs of shoes will be worn out
- Innumerable permits will be needed from the hundreds of cities and towns through which the parade will pass.
- At one point, the marchers will scale a 12,000-foot peak at Loveland, Colorado.
- The march will touch the lives of 65,000,000 million people along the route, nearly one-third of the American population



"We're in a time when people want to do what's right again."

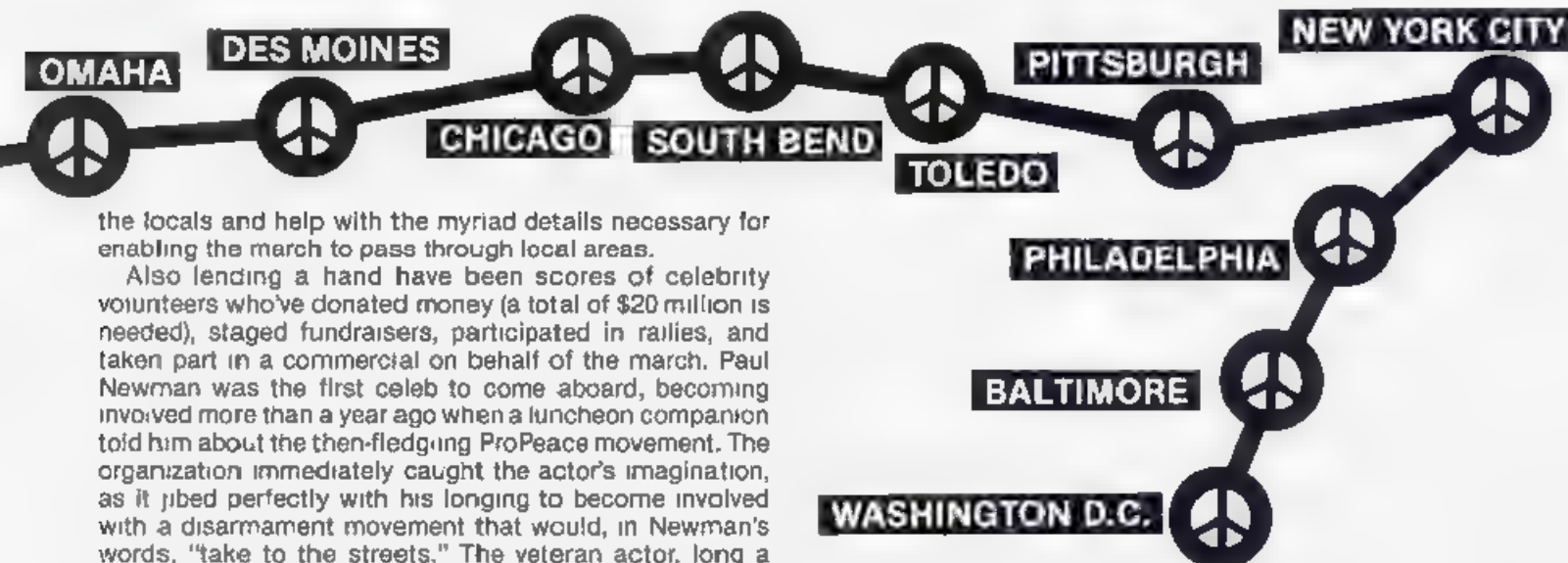
DAVID MIXNER, ProPeace founder

The staggering job of organization is being handled at ProPeace headquarters in Los Angeles. There, a staff of paid workers and volunteers prove every day that commitment to a righteous ideal can overcome seemingly insurmountable odds. There are also regional offices all over America where volunteer staffers spread the word to

as well as his considerable powers of persuasion, that has convinced the celebs to lend their support. Mixner, like his idols Martin Luther King and Mahatma Gandhi, is a man with an unshakable faith in the power of the individual to effect monumental changes in society and like King and Gandhi, Mixner realizes that in order for these changes to take place, the commitment of the individual and his followers must be absolute. Thus, The Great Peace March is only the first phase in Mixner's plan to "Bring the Suckers Down." The next—and arguably most important step—is to use King and Gandhi's favorite weapon: civil disobedience.

For The Great Peace March is merely the first step in a massive effort that could take years and equal—or even surpass—in impact the civil rights movement of the '60s. After the march, Mixner will start preparing people to go to Washington and prepare for a campaign of civil disobedience.

"Our goal," Mixner told the *L.A. Weekly*, "is, four or five months after the march, we'll pick a day, and on that day attempt to have a quarter of a million people put themselves



the locals and help with the myriad details necessary for enabling the march to pass through local areas.

Also lending a hand have been scores of celebrity volunteers who've donated money (a total of \$20 million is needed), staged fundraisers, participated in rallies, and taken part in a commercial on behalf of the march. Paul Newman was the first celeb to come aboard, becoming involved more than a year ago when a luncheon companion told him about the then-fledgling ProPeace movement. The organization immediately caught the actor's imagination, as it jibed perfectly with his longing to become involved with a disarmament movement that would, in Newman's words, "take to the streets." The veteran actor, long a supporter of worthy causes and a peace and anti-nuke activist since the '60s, contributed well over \$25,000 of his own money, hosted fund- and consciousness-raising parties in New York and L.A., and enlisted the aid of many fellow celebs. For his selfless dedication to their cause, ProPeace people call Newman, without a trace of irony, "a saint."

Among the other stars who have rallied to the ProPeace cause are Madonna, Martin Sheen and his son Emilio Estevez, Rosanna Arquette, Melissa Gilbert, Rob Lowe, Demi Moore, Judd Nelson, Malcolm McDowell, Mary Steenburgen, Jeff Goldblum and Ally Sheedy, all of whom appeared in the aforementioned ProPeace commercial, which has aired on MTV and a number of independent television stations. Also supporting The Great Peace March are actors Tom Hulce and Jane Alexander, director Nicholas Meyer (who helmed the ProPeace commercial), producer Joe Papp, Christie Brinkley, Billy Joel and Barbra Streisand, who is donating half of the proceeds from "Somewhere," the first single from her *Broadway Album*, to ProPeace. Ted Fields, heir to the huge Marshall Fields department store empire, has reportedly kicked in at least a quarter of a million dollars to the ProPeace kitty.

But it is David Mixner who is the real force behind The Great Peace March, and it's the strength of his convictions,

in the position to be arrested at different locations around the country...We will continue that campaign of civil disobedience and escalate it as we go along. It will be unrelenting...

"We will do whatever we have to do to convince our government. And if you're convinced that we're doing our best, then perhaps there's some way you might want to join us."

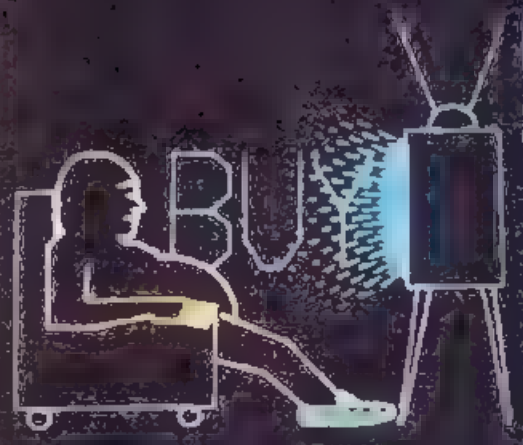
That's an offer none of us can afford to refuse. The future of the world is at stake. ●

FOR MORE INFORMATION REGARDING PRO PEACE

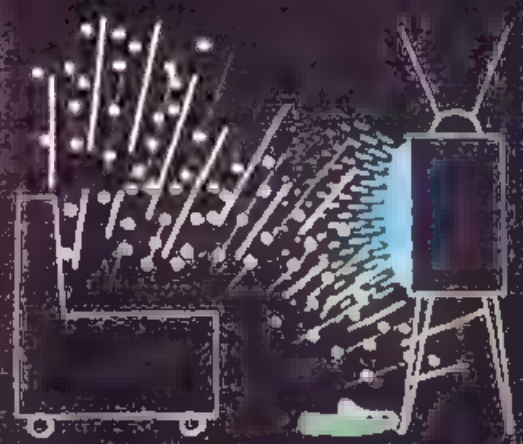
WRITE PRO PEACE
8150 BEVERLY BLVD.
SUITE 301
LOS ANGELES, CA 90048
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IF YOU WOULD LIKE TO MAKE A DONATION OR IF YOU WOULD LIKE TO MARCH CALL 1-800-453-1234

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BLIPUERT



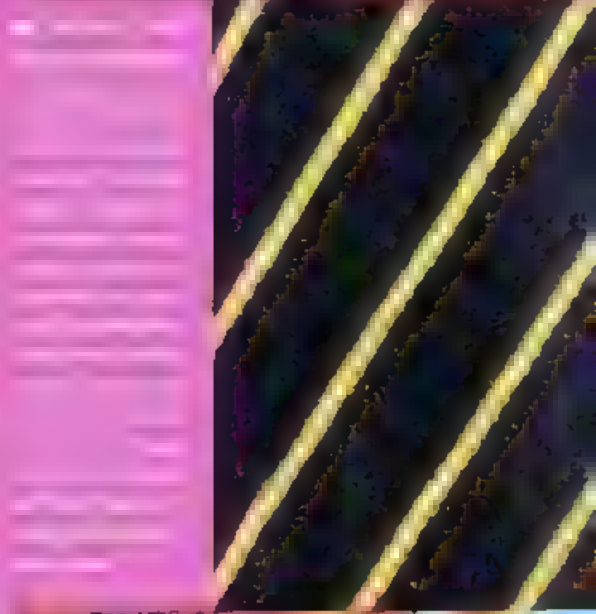
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BLIPUERT

TV TO THE MAX



SHOWS







ARNIE CHARNOCK

M.E. doesn't look like a Hollywood movie star. His face is too fat, his ears too large, his nose poorly shaped. And yet he would make a compelling appearance on screen. He has a distinctive style, a gruff but likeable voice, and he moves across a room as though he's an actor in a movie of his own making. At the age of 32 he's a veteran Hollywood marijuana dealer, cautious, sly and usually silent about his work. On the first day I met him at the Bel Air Sands Hotel he was wearing a white shirt, black leather tie, dark glasses and a Borsolino hat. Over coffee he talked about growing up in Southern California, and his initial forays into the dope trade as a high school student. He took me for a spin in his '76 Porsche. In Malibu we walked on the beach and had lunch at Geoffrey's, a swank restaurant on the Pacific Coast Highway. Later that afternoon he took me to a secluded house along the shore and showed me half a dozen different varieties of marijuana, all of which he'd named after Hollywood movies. *Burma Road*, *Citizen Kane*, *Treasure of Sierra Madre*, *Purple Rain*, *African Queen* and *Wizard of Oz*. He rolled a joint. I turned on the tape recorder, sat back and listened while he talked about his adventures and observations as a dealer in the heart of movieland.

● J.D.

H O L L Y W O O D D E A L E R

One Sunday night I was cruising along Sunset Boulevard, listening to Springsteen on the radio, just watching the world go by. A Mercedes Benz passed me in the left lane, then slowed down so that I could read the personalized license plate. It said "Mov. Biz." I followed behind for several blocks, and then suddenly I thought to myself, "This is my life. What else have I been doing for years but literally follow on the tail of the movie business." That's what it has felt like anyway, and I can't honestly complain because I've made a decent living and I've had a chance to mix with celebrities, and some extraordinarily creative people, too. I've enjoyed serving as a drug dealer to the stars. I've had to put up with some prima donnas—more than a couple of actresses I've met have expected to be treated like queens. But they pay for it, and making two or three million dollars a year they can afford to. I've always had a sliding scale; you pay more if you live in the hills, and I don't see anything wrong with charging a Hollywood director or bankable star extra bucks for that pound of California sinsemilla. Believe me, they get the best marijuana in the world—the stuff that the grower usually keeps in private reserve, and they get it all perfectly manicured, neatly packaged, sensitively wrapped. It's the essence of designer drugs. Besides that, I always give a performance. I know the growers, know the history of the crop where it was cultivated, when it was harvested, how it was cured—and I tell that story when I deliver the dope. It makes a difference knowing exactly what you are smoking. I make the season into a movie, but that's exactly what you've got to do as a dealer in Hollywood. It's what's expected of you because Hollywood sees the world on screen. It sees life as a scenario. I've been following the Mov. Biz. so long that I've caught the disease. I see myself as an actor in a marijuana movie, and sometimes I've got to snap my fingers and tell myself that this isn't a dream, that I'd better edit my fantasies or I'm the fall guy. But stopping the projector isn't easy in Hollywood, especially

A real-life pot seller helps keep the movie biz hedonists high

By M.E. as told to Joe Delicado

with all that money and power and glamour. It's incredibly seductive, and a perfect breeding ground for dreams.

My own fantasy was that I was going to make the big leap from marijuana dealer to movie mogul. In fact, early in my career as dealer I had the idea for a movie—a California marijuana movie. Not a documentary, not a Cheech and Chong comedy either, but a feature-length drama with all the essential ingredients and big stars too—Jack Nicholson, William Hurt, Jane Fonda. I didn't have the plot all worked out, but I had reels and reels of images and scenes in my head, and I was certain that somebody would buy them and put them on screen.

Movies are a big part of my life. They always have been, ever since I was a kid, and they probably always will loom large in my field of vision. I guess that you could say that I'm addicted to the

life and turned it into a movie. I had veterans of the trade spellbound right before my eyes. Some of the movie people I knew and trusted, and frankly admitted to them that all the material was autobiographical. But with others I was a lot more cautious. I didn't see the need to confess felonies to everyone.

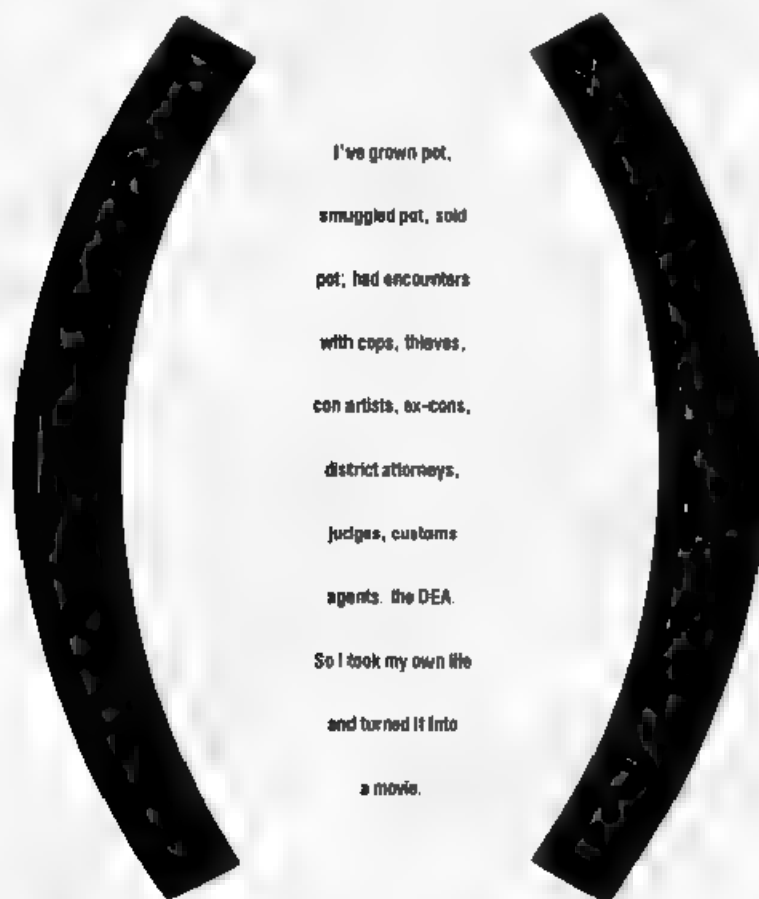
Right away I found out that I was naive. I didn't realize how difficult it is to make a movie, especially a movie about drugs, and how many stumbling blocks there are. Hollywood is one of the richest drug capitals of the Western world. Hollywood loves its marijuana and its cocaine, but for obvious reasons it isn't anxious to advertise that fact, or to make movies involving marijuana and cocaine. It comes too close to home. Sure there have been films in which drugs play a part. Jane Fonda and Dolly Parton smoke a joint in *9 to 5* and William Hurt snorts a few lines in *The Big Chill*. *Drugs are a part of America—they're as American as the World Series*, as much a part of our lives as baseball and hot dogs. And wouldn't that be a terrific movie to make, a movie about baseball and cocaine, with the snitch as villain? But will Hollywood make that movie? Probably not. When it comes to illegal substances Hollywood is awfully cautious, and very much concerned to preserve its image.

One producer told me in no uncertain terms that there was an unwritten code at the studio where he worked. Number one, he said, you can't show people doing drugs and deriving pleasure from them. You're supposed to show the poor, pathetic junkie strung out, suffering miserably, and you're supposed to show drug people as essentially evil types. Number two, you can't show drug people getting away with it, because crime doesn't pay. The growers and dealers can't be shown making money and becoming successful. They have got to be caught and punished. This producer said that if he didn't make a movie that fulfilled those two basic requirements he'd be in trouble. Sure he was making a million dollars a year, but he'd be unemployed. You learn right away that if you don't play it by the rules, you're expendable. If you don't follow the code, church and civic leaders will be on your back. Gossip columnists will drop your name in bad company and pretty soon the corporation executives will be breathing down your neck. As you can guess, he turned down the idea.

Another producer told me that he had a reputation for being a head and that he was trying to shake that reputation, aiming for a newer, cleaner image in the '80s. He claimed that he wanted to make a marijuana movie, but if he did, he said, everyone would assume that he was still smoking up a storm. So he couldn't move on my project either. He had to make romantic comedies and love stories with happy endings.

Finally I did find a director who was hot on the idea of a California marijuana picture. Curiously, he didn't smoke pot or snort coke. And he had even made an anti-drug propaganda film for high school students that was used by Ronald Reagan and the Republican Party in the last election. He was young and ambitious, this hustling director, and he thought that a marijuana movie with lots of sex and drugs and rock 'n' roll, and a bit of violence too, would make it big with the teenage market come summertime. He sat me down and tried to pump me to get all he could out of me: how marijuana was grown and how it was marketed, how much it cost and what kinds of people smoked it. He didn't know anything about pot, or about human beings either because he'd spent his entire life thinking up plots and making up characters. I didn't tell him anything about myself or my activities, just the kind of information anybody could get out of the library.

He insisted that the movie had to be a remake of an old movie. That's the way Hollywood worked, he said. You took the plot from a movie that had been made in the '30s or '40s and you plugged in marijuana. Remakes were the key to success, he insisted. He chose the John Huston classic, *The Treasure of the Sierra Madre* with Humphrey Bogart. A terrific choice I thought, but by the time he was through with it, it was a joke, a travesty.



movies. I crave them, need them, desire them. Sitting in a dark theatre watching a picture is my favorite form of escape. I relax, open up, stretch my imagination. It's like being born again and again and again.

The movies I like best are murder mysteries, detective stories, thrillers. I've never seen *The Sound of Music*, but what I do like I've seen over and over again so many times that I can recite the dialogue all the way through. My all-time favorites are mostly classics like *Out of the Past* with Robert Mitchum, *The Big Sleep*, *The Maltese Falcon*, *To Have and Have Not* with Bogart and Bacall, *Citizen Kane* and *The Third Man* with Orson Welles, but I also like newer films, *Scarface* and *The Godfather*, of course, as well as *The Sicilian Clan*, *The Big Chill*, *Gorky Park*, *Body Heat*—you can see I'm a big William Hurt fan. I wanted to make a movie that would have the feel, the atmosphere, and the excitement too that those movies have generated in me.

I've been fortunate. Over the past dozen or so years I've gotten to know movie people: actors, directors, producers, writers, cameramen. I've got an inside track. So when I got my idea for a pot picture I began to knock on all those familiar doors, and to tell my story. Almost everything that I talked about had happened to me. I've grown pot, smuggled pot, sold pot; had encounters with cops, thieves, con artists, ex-cons, district attorneys, judges, customs agents, the DEA. So I took my own

John Huston had been raped. The screenplay he wrote fulfilled all the requirements of the Hollywood drug code. At the end the marijuana is confiscated by the sheriff and burned. It goes up in smoke and nobody gets a chance to smoke it. All the characters are greedy, jealous, competitive, low-life types you wouldn't want to know. The two men fight over the same woman. One of them kills the other. The other goes crazy. There was one stereotype after another. I tried to get him to recognize the distortions he was creating, but he wouldn't see it. At the end of his story he had to bring in the Mafia. He couldn't conceive of a drug film without the Mafia playing a big part. But that's typical of Hollywood thinking. Mention drugs and they automatically think Mafia, greasy Italians smoking cigars and driving in black limousines.

From the start, this director had told me that he wanted to make a movie that showed drug people as losers, and that's exactly what he did do. Funny thing—nobody wanted it, and he peddled it everywhere he could, from the big studios to the sleaziest of the independents. It was that bad, that offensive. Working with this director turned me off to the idea of making a marijuana movie. I got to a point where I wanted no movie made at all rather than having his rip-off put on the screen. The last day I saw him, he says, "Hey, can you lend me a hundred dollars?" You know, it hasn't come back to me yet.

But some exciting things did happen to me when I tried to make a marijuana picture. I met lots of actors, directors and producers who wanted to buy pot, and who appreciate California sinsemilla, people who smoke it day in and day out and enjoy it, and at the same time are successful in their careers. Sure, I've met characters who have done so much coke that they've botched big pictures and blown big budgets, but for the most part I came in contact with Hollywood people who get high and make good movies. They aren't losers, not in the least, but big winners, and I became a winner too.

Dealing pot in Hollywood has been good to me. If I hadn't become a marijuana salesman I'd be poor right now. I wouldn't have my Porsche or this house. And marijuana has expanded my world. Without it I'd never have penetrated Hollywood. I'd never have gotten inside those mansions in Bel Air, Beverly Hills, and Malibu. Marijuana has been a kind of key, opening doors. It's a rich atmosphere I've been able to move in and it's gone to my head. I've gotten high just being among celebrities.

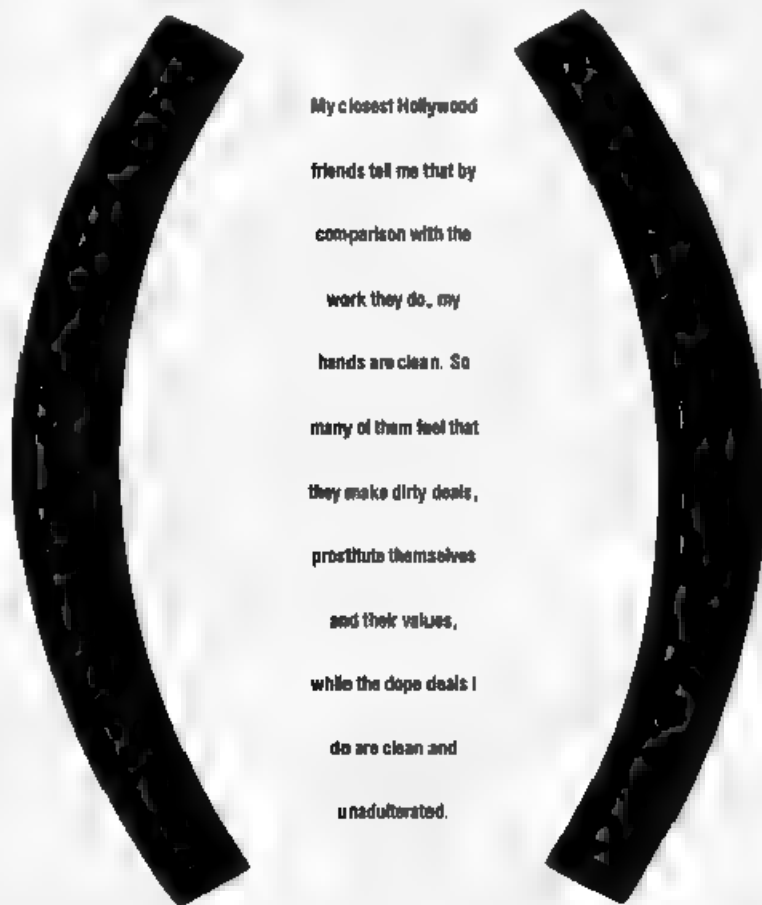
Sometimes I do some consulting. Two, maybe three times a year someone tells me that there's a new marijuana screenplay making the rounds. My friends show me the screenplay, and ask "Is it accurate?" "What do you think?" All the screenplays are the same. They have the same basic plots and characters; they're about losers. Crime never pays, and nobody ever enjoys drugs. One thing I've noticed is Hollywood people are under tremendous pressure, perhaps more pressure than marijuana growers or dealers. The grower or dealer has to beware of cops, thieves, pests, blights. The director or producer has tremendous competition from other producers and directors. They are always in fear of failure, of losing money, and making a flop. And actors—they are a world in and of themselves—such egos and such bundles of nerves. For them marijuana is medicine. It enables them to survive, to cope with all the tensions, the lights, the action, and the camera. Believe me, being in front of the camera can be as intense as being under the gun. You think there's warfare in the dope fields and in the streets—hell, the warfare in Hollywood studios is much more intense.

My closest Hollywood friends tell me that by comparison with the work they do, my hands are clean. So many of them feel that they make dirty deals, prostitute themselves and their values, while the dope deals I do are clean and unadulterated. Maybe so. They seem to feel that they're always having to make a pact with the devil, that for every decent film they have to make two empty films. They tell me they often have to trade off better judgments

for bigger profits.

I've seen a lot. It's been an education. I've watched the old rags-to-riches story unfold: guys working as messenger boys working their way up the ladder, becoming heads of studios and marrying actresses. But I've also seen the riches-to-rags story too: millionaire movie producers going under, Academy Award actors faltering in their careers and after a success or two, never making another big picture.

I'd still like to make a Hollywood movie about marijuana, something with style, humor, lots of action, and sympathetic characters. There might be a loser in the film, but it wouldn't be about losers. Somebody might go to jail, but it would show that crime can, and in fact, does pay. It pays very well. And it would show what we all know to be true, that people get high and enjoy it. Maybe someday that'll be possible. If so, I'd like to have a hand in it, maybe even do a little acting, maybe play the part of the marijuana dealer to the Hollywood stars. Right now I'll go on dealing to Hollywood. This will be my ninth year. Sure there's a risk, but so is making a picture. Sometimes I get scared and think about changing occupations. But I'm still here. There's the money, of course, but there's a big thrill too, especially in the fall,



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right after the California marijuana harvest when I arrive on doorsteps and in living rooms with pounds of the new crop, all pungent and fresh and waiting to be smoked.

I've brought pot to San Francisco, Seattle, Chicago and New York. New York is good. It's one of the best, but nowhere do I get a warmer welcome than in Hollywood. Maybe because they're under so much pressure they appreciate good marijuana. I'm treated like a hero, like a movie star you might say. Smoking dope, my friends tell me, keeps them honest in a dishonest world, and what could be more rewarding, more satisfying than that?

Except the parties. We do party a lot. And it's exciting to be in one place with so many film people getting high together, eating, drinking, dancing, watching movies, and talking about movies, sitting in the sun and swimming in the backyard pool. I work hard and I like to play hard. I like my pleasures. As one director friend of mine says, "I'm a hedonist. While Rome burns, while this civilization of ours falls apart, I'm going to enjoy myself." ●

ZAPPA

● In November, *High Times* interviewed Frank Zappa at his Mayfair Regency Hotel suite where two other anxious reporters (from *Cashbox* and *Playboy*) were also awaiting words from the man with the Valley Girl Daughter named Moon Unit. He had the nerve to be down on both John Lennon and Bob Dylan (has he turned into a bitter pseudo-rock 'n' roller?). Who in the hell does the guy think he is?

But our job was to ask about his current political rampaging against censorship, so that's exactly what we did.

You said on a recent radio talk show that you would not have participated in Live Aid. Why?

I don't like movements or organizations because ultimately I think they defeat themselves. A movement or committee winds up being for the glorification of the guy who runs it.

How about your own funding?

... No Heritage Foundation. No union. No Industry. No nothing.

Have you ever considered running for office?

What would be the desired objective of running for office? The office itself is not appealing. Who in the fuck wants to do that?

Why do you choose to champion the anti-censorship cause?

Because it's a frontal attack on the way I earn my living.

You invited Paula Hawkins to come to your house to see your children's toys?

Sure, if she wants to come over and look at the toys, I'll show them to her.

Are you for the legalization of all drugs?

Yes.

Do you get stoned?

No.

Why?

I don't like it. It doesn't do anything for me.

Do you think the RIAA/PMRC agreement will resolve the problem of the attempt to censor rock?

First of all, there's no problem. The premise that they're working on is that this music causes bad things to happen and there's no science to support that.

Don't you think that we're all responsible for the information we put out? Isn't it ironic that none of your previous records are up for censorship by Paula Hawkins but the one you just made (*Porn Wars*) qualifies as "pornography" because it uses the words of the so-called porn rockers themselves?

Huh?

I'm asking if by making the tape, aren't you just like porn rockers? Isn't wishing for death and reproducing it the same thing?

Zappa took the above comment as an insult and after the gentleman from *Cashbox* finished his interview, *High Times* had to leave with him because Frank wanted to give his undivided attention to the reporter from *Playboy*.


Yes, we were suspicious. We still

— ●



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HIGH TIMES: What was the genesis of the Dr. Demento persona?

DR. DEMENTO: I was hired by a station in Los Angeles, KPPC, in 1970. It was one of those underground free form, progressive-type of stations that flourished at that time. They knew about me through some of my writing and through the records I had done for Specialty Records, which were re-issues of black music from the early days of rock 'n' roll and before. They decided they would hire me to be their oldies expert and do a weekly program of oldies. I hadn't been on the air more than three weeks before I started realizing that it was the novelty and comedy things that got the most requests.

About the third week, I was playing "Transfusion" by Nervous Norvous on my show. Somebody walked into the studio and said, "You have got to be demented to play that." The name evolved out of that. And by about the fourth or fifth week, they were calling me that on the air.

So, what led you to play the novelty records was the fact that they got the strongest reaction from the audience?

Yes. I think there was the realization from the beginning that this oldies show would be slightly bent, but it evolved much further in that direction quite quickly.

Is there a particular kind of music that you prefer over all others?

Before the *Dr. Demento Show* started I was a real blues and general roots rock 'n' roll buff. So maybe if I had to go to a desert island, I'd take some of that. Or more of that than anything else. But my tastes have always been very widespread. I'll listen to anything but elevator music.

How big is your record collection?

200,000 records. All speeds, shapes and sizes.

Wow! Where do you keep them all?

It fills the house...and the garage...and the storage building attached to the garage...and what used to be the patio is now a record room. Used to fill the kitchen, too. But when I got married, my wife took a look at the kitchen shelves, which were filled with 45s, and she said, "If you expect me to cook, you have got to do something about this." So that's when we put walls around the patio and made that into a record room.

How did the transition occur from local L.A. demented person to nationally syndicated weirdo?

I was on KPPC for a year. Then I moved to KMET around Christmas 1971, which is still my home base in L.A. In 1973 I started to get really good ratings, in fact *great* ratings. I was the number one program at any time on any station on Sunday. People would sit up and take notice. They'd get their rating books and say, "Hmm, look at this. Why does KMET suddenly go way up on Sunday night?" So syndicators started knocking on the door, and in 1974 I signed with one of them, and that's how the national show began.

How many stations are you on now?

160 right now.

You have a request line, obviously, which is a very important part of your show.

Yes.

Do you get a lot of strange calls?

Yes. Quite a few. We get some pretty weird ones. We get obscene calls, little kids, especially, love to shout obscenities when they know that they are being listened to by somebody, even a machine, things that they wouldn't dare say to their mothers or to their teachers. We get a lot of that.

Once in awhile somebody calls and reads the Bible to us or something like that.

Not the average thing for a Dr. Demento fan to do.

Right. But the typical call is, "Oh, hi, I'm Jim and I get *de*-mented in Phoenix and I listen to KZZP. And I want to hear 'Pencil Neck Geek'!" You know, we like the calls that are enthusiastic like that. Too many of them are, "Oh, uh, hi, uh, I am, uh, Bill. And

"We get quite a few callers who have obviously indulged in substances portrayed in your centerfolds. Sometimes it helps, and sometimes it doesn't."

I am...listening to you on...oh, what's the name of that station? And I want to hear, uh, what was that thing?"

And we get quite a few callers who have obviously indulged in substances portrayed in your centerfolds. Sometimes it helps and sometimes it doesn't.

You mentioned that some of the songs you play are bent. What's the weirdest record you've ever heard?

Oh, it's practically impossible to answer. Let me just say the most requested one of all time on my show—the one that's made the biggest impact for its weirdness—would be "Dead Puppies Aren't Much Fun" by Ogden Edsl, which is on my new album.

That brings us to *The Greatest Novelty Records of All Time*. It's a monumental project. Just amazing. I would like you to talk a bit about how you put the whole thing together, like obtaining rights and permissions and finding the masters and all of that kind of thing.

I spent a month or two putting together a big

master list of what I would like to have in the album, and Rhino put their attorneys to work on it. They started making phone calls to the various major and minor labels that own all of this stuff. That process took several months.

We wound up getting around 90 percent of what I wanted the most. I was pretty happy with that, considering all of the people we had to deal with. One artist who I would have liked to have seen represented who could not be was Frank Zappa.

What went into the selection of music? How did you choose what records would make it and which ones wouldn't?

The major criteria was what had been most popular over a long period of time on my request lines. I spent a long time just looking through my play lists from the 15 years that the show has been going, seeing what has been the most popular. I also looked at the charts of the best-selling records through the years. Some were added mainly because of that. And a few were added just because I thought they belonged in this set and were hard to find otherwise, such as the Jackie Gleason cut ["One of These Days—Pow!"] from the '50s album.

Other than Zappa, were there any major disappointments?

Of the five most requested songs of all time on the *Dr. Demento Show*, we got the top four. Number five proved elusive. Which is "The Ballad of Irving," by Frank Galla. "When you're in love, the whole world is Jewish."

Why couldn't you get that?

You'd have to ask Rhino's attorneys. Maybe there was some clause in the contract with the label that originally put it out saying that it couldn't be licensed out to anybody else.

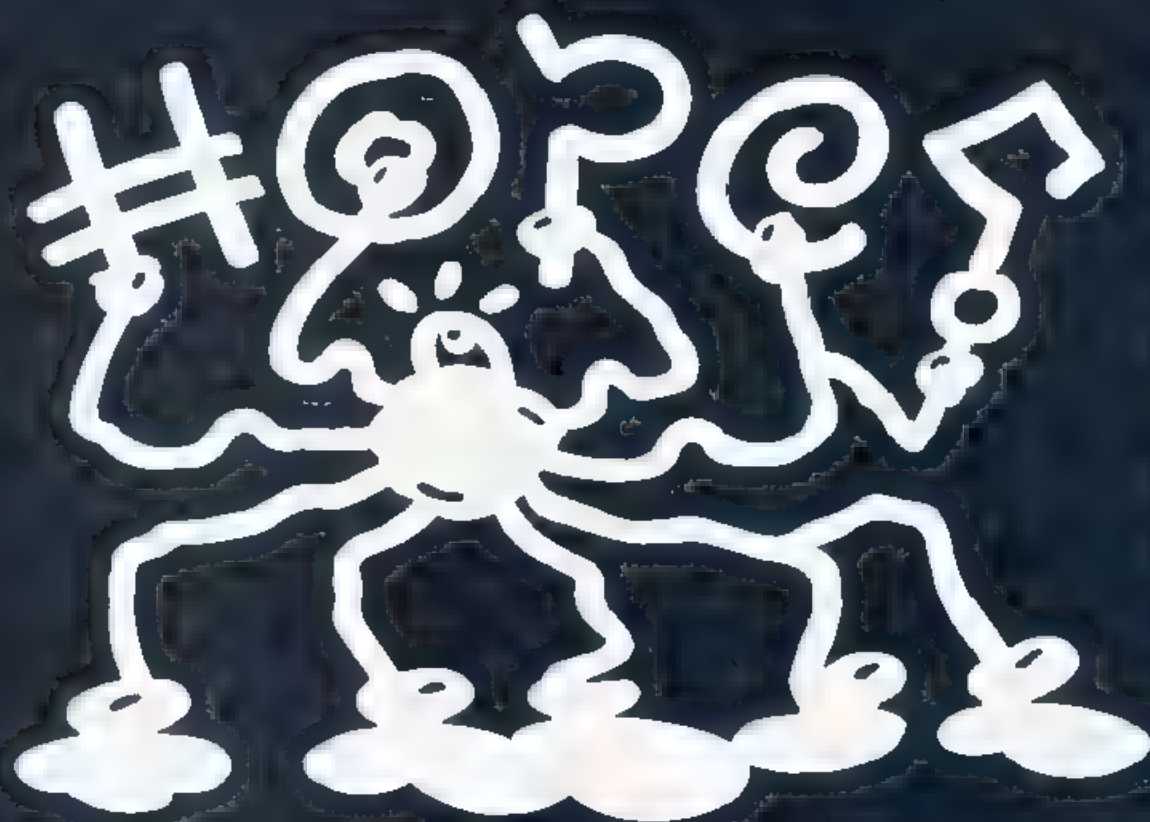
I was going to ask you this question later, but as long as you brought it up, what are the all-time Funny Five?

Number one is "Dead Puppies Aren't Much Fun." Number two, "They're Coming to Take Me Away, Ha-Haaa!" by Napoleon XIV. Very interesting man there. Number three is "Fish Heads" by Barnes and Barnes. Number four, "Pencil Neck Geek" by Fred Blassie, the wrestler. And number five, the aforementioned "Ballad of Irving."

My most requested artist is Weird Al Yankovic, who has three songs in the set. Because he had done so many songs, not one of them placed in the top five. But he's my most requested artist.

I was wondering why there are no dope songs on the record. There certainly is no shortage of dope novelty songs, from Cab Calloway's "Reefer Man" in the '30s right up to a whole slew of independent records that people send to our office. Was it a conscious decision to leave off any drug-oriented songs?

Well, there is one drug mentioned in Cab Calloway's "Minnie the Moocher"—there's a reference to coke. And there were some of them that we considered "The Smoke-Off" by Shel Silverstein—



from page 51 Western
Exterminators

● The HOPE Spider, left, one of artist BOB ZOELL'S line of HOPE jewelry that was featured in the show. Below the Western Exterminators art show looks shown here in its second stage as appropriated by Zoell. Originally the logo was designed for an exterminating company by the father of legendary art inventor and car customizer Von Dutch, as a man with a hammer, mowing a rodent. Zoell gave the mouse a brush and palette and WE's emblem was born.

ART PESTS OUT WEST WESTERN EXTERMINATORS

EVEN OUTLAWS CAN BE ORGANIZED: THE ZERO ONE Gallery in Hollywood, California made cultural history last fall when it brought together WESTERN EXTERMINATORS, an intergenerational bunch of art punks. Co-curators Bert Ball and Richard Duardo knew this combination of talents—VON DUTCH, ED "BIG DADDY" ROTH, ROBERT WILLIAMS, GEORGIANNE DEEN, GARY PANTER and BOB ZOELL—would stir up the L.A. art world: the grouping was fresh, unusual and made perfect sense. Von Dutch and Big Daddy Roth helped create the comic-book culture, and the others inherited it, taking those explosive cartoon images and that rebellious sensibility for their own work. In the early '50s, Von Dutch was known as the "Picasso of the pinstripers" in the heart of the hot-rod subculture. In the '60s, Big Daddy Roth rose to preeminence when he turned Disney characters inside out and created a series of "Custom Monsters" that permeated mass culture and have become American art trademarks. Robert Williams has taken the cars and girls and other staple images in the comics cosmos and, in his technically masterful style, created precise worlds of chaotic sex and violence. Deen, Zoell and Panter's work all share these influences in their own use of mass-cultural imagery and in the implicit critique of that culture. Smart, funny, consciously lowbrow, and with a moral vision, the paintings, designs and other art objects in WESTERN EXTERMINATORS intensify the great tradition of irreverence in outlaw American art. Ball and Duardo are planning an expanded version of WE to open soon in New York, adding cars and motorcycles and two more L.A. artists, Byron Werner and Carol Lay. ● BARBARA O'DAIR

continued on page 52





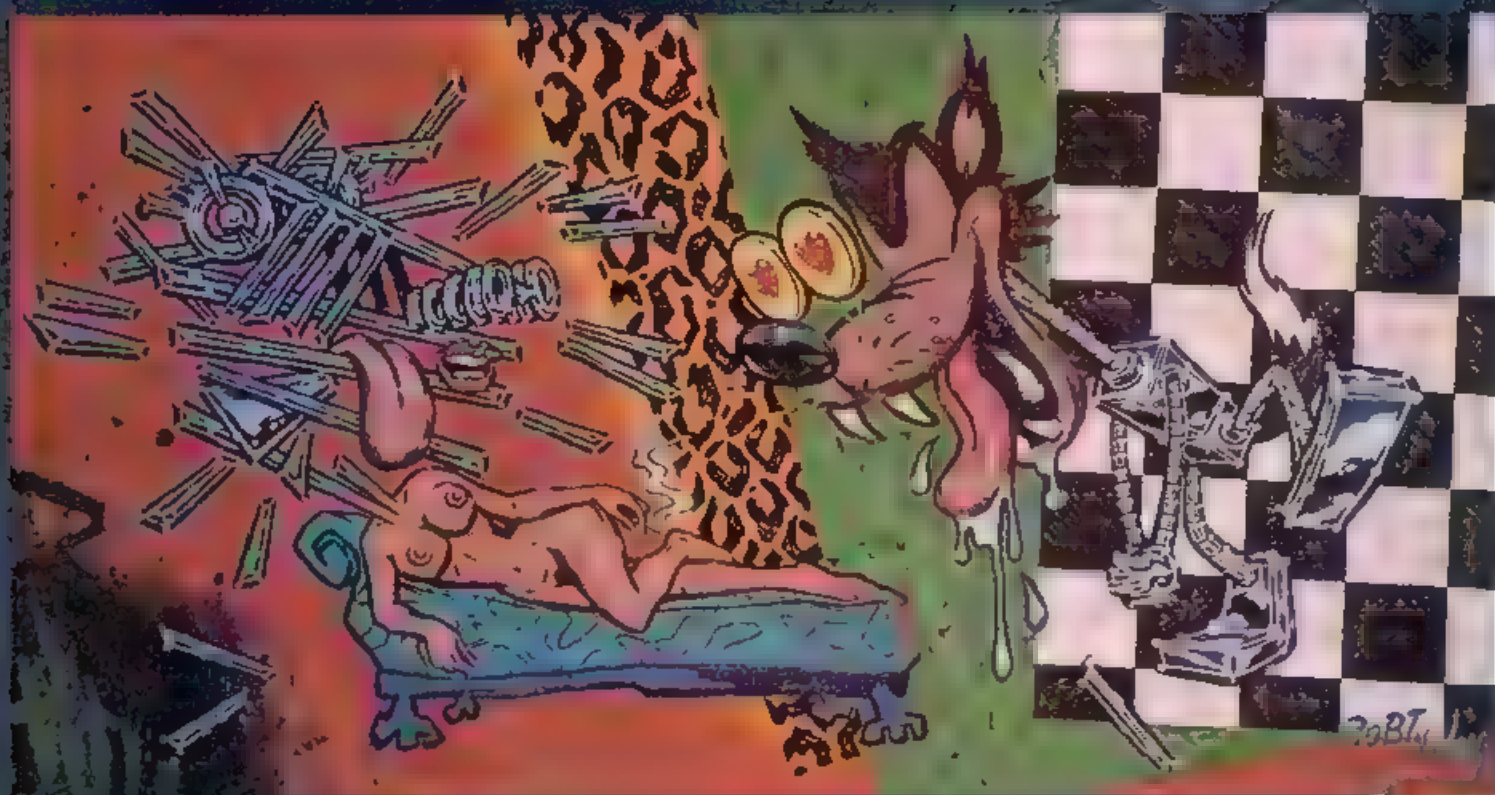
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stiffs of the
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CLUSTER BUSTER



67) Kohn 63



THE KING OF DRAGSTER-DRAWING, AND RATFINK CREATOR, ED "BIG DADDY" ROTH'S auto-monster "Cluster Buster" (left), a T-shirt design. (Top) ROBERT WILLIAMS' painting "Mondo Amore," or "Submissive Nude With Admirers," or "Use Dirty Language and Make Me Climb the Walls, Baby" (all three titles apply). (Above left) GEORGANNE DEEN'S "Ole Pope, Which Way to the Miracles?" and (right) DEEN'S "Reins of Terror."







**"Abused Women Sell
Better Than Pretty
Naked Girls."**

● Thirty-five-year-old painter GEORGANNE DEEN says the ironic sexualization in this painting is pretty obvious to its audience. If the buying public has always been an easy mark for a naked lady, the victimized woman (as in mass media entertainment's teased, chased, cornered and generally terrorized females) is now possibly supplanting a male gr. "Flesh in" is capacity to keep a crowd. Deen's work, in its wit, bite and pop-cult twist, leads the way for a new kind of smart pop art.

D-O-P-E

BY DEAN LATIMER

● Time was when everybody who smoked marijuana fit more or less the same general profile. Everybody was mainly young, moderately alienated from straight society, living on a fairly insubstantial income, with a lot of peer-group identification. Now that some 30 million people have fallen foul of the pernicious weed though, we got hard hats and lawyers, religious zealots and middle-aged swinging couples—all smoking dope. About the only thing we've got in common any more is that we're all knowingly breaking the law, but now it looks like the forces for decrim might take that last little bit of singularity away from us, too. Is there nothing unholy anymore?

So what particular sort of dope, you may be interested in finding out, are you? We got closet dopers, cocktail-party dopers, compulsive dopers, dopers who just like to get high and the hell with it all—Where do you fit in this high horoscope? You might be interested then, in filling out the following test, and scoring yourself on it. The idea is to just go through it quickly, putting down the first response that comes to mind, and then living with the results the rest of your life. Go ahead. What have you got to lose?

MULTIPLE CHOICE

1. How much do you smoke?
a) Never keep count
b) Depends on how available it happens to be
c) Less than three joints a day, on the average
d) More than three joints a day, on the average
2. Do you start off the day with a wakeup joint?
a) Every single morning
b) More often than not
c) Only when you've got some very lively dope
d) Never, by policy
3. Have you ever gotten high just by rolling a joint, without smoking it?
a) A few times, early on in your smoking career
b) Quite frequently, even now
c) Never
d) Never heard of such a thing
4. What do you do with surprise junk—honeycombs, cocoons, dead beetles—that turns up occasionally in your grass?
a) Smoke them with your grass, hoping they might hype the high
b) Save them for sentimental reasons
c) Get curious, try to find out exactly what they are
d) Bitch about it to your dealer
5. If somebody stole less than half a lid off you, you'd
a) Buy more and hide it better
b) Demand the equivalent in cash or dope immediately
c) Never talk to that person or their friends
d) Threaten to beat them up, or to call the cops
6. What do you do with seeds?
a) Throw them on the lawn of your local police station
b) Save them for no good reason
c) Save them for spring planting
d) Throw them out as possible evidence

● A drug sociability quiz to determine your THC

(True High Composite)

7. What do you do with roaches?
a) Eat them
b) Save them for a bomber joint
c) Throw them out
d) Make sure none are left lying around for the cops to find
8. What do you do when there's no grass around town anywhere?
a) Scrape all pipes and smoke the residue
b) Go without, but don't get uptight
c) Turn to booze
d) Turn to bootleg or prescription pharmaceuticals
9. What sort of grass paraphernalia do you keep around your house?
a) Just basic papers, roach clips, pipes and screens
b) One good, working waterpipe
c) A grand collection of expensive bongos, power hitters, etc.
d) Nothing at all, for fear of the heat
10. Do you keep an ounce or more of grass around the house?
a) Always
b) Any time you can score at reasonable prices
c) Only when it's exceptionally good stuff
d) Never, for fear of the heat
11. Have you had audial or visual hallucinations on grass or hashish?
a) A few times on both
b) A few times on hash, never on grass
c) Never
d) Frequently on hash, rarely on grass
12. When perfect strangers bring out dope, will you do it with them?
a) Any time at all
b) Only when you're reasonably sure they're not narcs
c) Only if it's very superior dope from a very cool person
d) Only when you're absolutely sure they're not narcs
13. When you turn down an offer to buy dope, what's your most common reason?

- a) You haven't got the money or anything left to pawn
- b) You've got enough to last yourself a while yet
- c) The dope doesn't look worth the asking price
- d) You suspect the seller of being a ripoff artist or a narc

14. When presented with a choice between buying lots of commercial Colombian or a little connoisseur sinsemilla for the same price, what do you do?

- a) Buy the Colombian so you'll have lots of dope on hand
- b) Spend half on the Colombian and half on the sinse
- c) Buy the sinse
- d) Buy the Colombian, but covet the sinse

15. When you front friends money for part of a multi-ounce grass deal, and they're slow to pay you back, what do you do?

- a) Ask them to lay some of their dope on you as partial repayment
- b) Nag them gently into installment repayments
- c) Threaten to break up the friendship if they don't come through
- d) Demand immediate repayment of either money or dope—or else

16. Over a period of months, most of your dope intake will occur:

- a) Every day, whenever you feel like it
- b) With friends
- c) At social occasions like parties, concerts or the movies
- d) When you're smoking at home by yourself

19. When you started smoking, what was the main motivation?

- a) You really loved the high
- b) You liked the high better than booze
- c) Everybody else you knew was into smoking
- d) It took the edge off things for you

20. When somebody says grass is bad for your health, you

- a) Tell them to mind their own business
- b) Listen politely, and don't bother to argue
- c) Argue strenuously with them
- d) Get really worried, and think about giving up grass

21. You expect to keep on smoking dope

- a) As long as you live
- b) For the foreseeable future, at least
- c) Until a predetermined event: graduation, marriage, turning 30, etc.
- d) Until a good reason to stop comes up

22. When you smoke dope, you most commonly

- a) Get very sociable and go partying
- b) Enjoy music, food and exercise better
- c) Have deep conversations with close friends
- d) Do a lot of deep thinking

23. When it comes to

- a) Makes it better every time
- b) Makes it better or worse, depending on the circumstances
- c) Enhances it like everything else
- d) Can often be more satisfying than the fucking itself

24. The people you know who smoke grass are

- a) Just plain folks
- b) Nicer people than most
- c) The *creme de la creme*
- d) Generally sort of neurotic

25. When you have to go without grass for days on end because of an absolute reefer drought, you

- a) Get frantic and crazy
- b) Find something else to get stoned on
- c) Wait patiently until the next shipment comes in
- d) Get nervous, uptight and snappish

TRUE OR FALSE

1. The ancient Greeks and Romans smoked grass to get high.
2. THC is the only psychoactive ingredient in grass.

3. Thomas de Quincey wrote *Confessions of a Hashesh Eater*.

4. *Sinsemilla* is a Spanish term meaning "without seeds."

5. Male plants will get you high.

6. Pruning a growing plant at the top will make for fatter leaves.

7. The biggest Colombian grass harvest is in July.

8. Grass raises your heart-beat rate significantly.

9. Lebanese hash is invariably superior to Moroccan.

10. Waterpipe filtering enriches the smoke's THC content.

TRUE OR FALSE ANSWERS

1. FALSE. The only extant record that anyone may have done grass to get high before 1000 A.D. is in Herodotus' *Histories*, and refers to the Scythians, not to the Scythians, not Mediterranean. 2. FALSE. CBD has sedative, hypnotic properties. 3. FALSE. De Quincey wrote *Confessions of an Opium Eater*. FitzHugh Ludlow wrote *Confessions of a Hashesh Eater*. 4. TRUE. 5. TRUE. But not nearly as high as females. 6. TRUE. 7. FALSE. It's in December. 8. TRUE. 9. TRUE. 10. FALSE. It only removes water-soluble hydrocarbons and cytotoxins and cools the smoke, so that the intake drag is sublimely smooth and easy, thus allowing you to inhale more smoke and consequently more THC.

SCORING

● Give yourself four points for every a) answer, three points for every b), two for every c) and one for every d). Add four points for every correct answer you got on the true/false section of the quiz. Add up your total score. Your score determines your THC (True High Composite).

104-140 = GONZOMANIAC
60-100 = DOWN-TO-EARTHLING
20-56 = DOPE DILETTANTE
0-16 = PARANOIDO

TRUE HIGH COMPOSITES

GONZOMANIAC—You are a doper of the highest order. You enjoy dope enormously, are willing to take extraordinary—and often ill-advised—risks to get loaded, and will not hesitate to hock the family jewels just for a joint. No one will ever accuse you of being a prudent drug user, but no one will ever accuse you of being dull either.

DOWN-TO-EARTHLING—You give recreational drug use a good name. You are stony yet sensible, fun-loving but not fanatical. Dope is just one of the many enjoyable things in your life, and you use it prudently to enhance your enjoyment of other activities and to expand your consciousness. You take drugs, you don't let them take you.

DOPE DILETTANTE—Well, aren't we the stoned sophisticate. You're the kind of person who turns up your nose when someone offers you less-than-primo pot. You wouldn't dream of getting high with "street people," but you simply adore turning on with that special group of discerning friends. As long as there are dopers like you, there will always be a market for \$300-ounce herb and sterling silver snorters.

PARANOIDO—What, you worry? Yeah, all the time. You probably think we devised this test just so we could find out secrets about you. Sure, getting high is illegal, but it's also supposed to be *fun*. Constantly worrying about narcs or ripoffs or buying bad dope is definitely non-conducive to high times, and besides, worrying never solved anything. Chill out, chum. ●

continued from page 33

DG: Oakland No, no, first thing I was studying biochemistry and then I saw Jimi Hendrix on screen and I completely liked him. And I looked at that and I said, "Oh, I'm not gonna study biochemistry. I'm going to be biochemistry." Jimi Hendrix, to me, was just like everything. Everything that a great performer should be—complete ritual self-sacrifice. When I talk about—when I think of performance, all I think about when I'm on stage is burning the stage to the ground. That's all I think about: This stage shall burn. And I saw that same energy in him. And when I heard about Antonin Artaud and I read about him, I hear that about him. And I had also heard that in Maria Callas, who's the greatest opera singer in the world. I mean, it's like there are certain people with a certain kind of power, and it doesn't really matter what it is that they're doing, you know.

Do you score your music?

DG: I score my music like notes of cinema. Unfortunately, I wasn't trained in composition. I was trained in experimental performance, so I wasn't trained to notate the stuff that I do the way other people could. The problem is, the stuff I do is so weird anyway, it changes so fast, it would be very hard to notate. I've done it for certain people but I consider it completely disposable.

I do more with designing my lighting. I write timbre notation and, let's say, spatial modulation, spatial manipulation, I'll make notes for that—like different timbre is used here, the linguistic—

But your music is more like a play or cinema in the way you write it?

DG: It's just really—okay, I'll make linguistic notes, relative pitch range, certain types of signal crossings, like, delayed times, what's the modulation here,

amount of reverberation, then what kind of lighting do I want, because I design my own lighting and I'm working a lot of the time with 45 dimmers, too, and work really hard on lighting. It's a weird thing, like I consider myself to be kind of like an electroacoustic actor or an electroacoustic performer.

Why electroacoustic?

DG: Electroacoustic because I'm using voice now with four or five microphones and with two delay units, sometimes two harmonizers, selective stereo

what drove me out into the street scene I was talking to you about, that turned my life over I was in a very—this Master's program, blah-blah, but I kept leaving the academic context, because I'd go there and I was considered like some kind of weird outlaw in that context 'cause I hated it and I just couldn't understand how anyone could create in an institution, and I found much more freedom on the street in a way, but I couldn't create there either. I didn't know what it was, you know, I didn't know

All I think about
when I'm on stage is burning the stage to the ground.

equalization for certain parts. I'm using the voice with all the electronics as a new instrument.

What was your introduction to New Music?

DG: I think through my own kind of improvisational stuff I was always doing a lot of that—improvisation. But my introduction per se was—I think it was John Coltrane actually. Somebody played John Coltrane for me and I just went—*Meditations*, his last record—and I just went, "What?!"

That was it.

DG: Yeah, that was it, for piano, but getting into voice had more to do with—I don't know what that had to do with. A little of it had to do with Cecil Taylor, Sun Ra, that kind of influence, and then a kind of influence of Artaud living in the Polish Laboratory Theatre. But these are very marginal influences. It's like saying, "Hmmm"—it's like, you know, parentheses. Basically what I did was, I experienced some kind of rage that I can't explain, which is

what it was. And so I ended up performing in mental institutions. I think that's the funny interface between the two. And didn't do it for too long, just did it for a little while, because, I mean, after all, I'm not a therapist. If anything, I'm not a therapist.

And has the audience ever walked out?

DG: No. Even if it is bizarre shit, even if it is *avant-garde* or this or this, my feeling is you've gotta give 'em a good show. And if you wanna be boring, if that's your premise, although that's the '70s, that doesn't interest me—there's a whole New York school that deals with boredom, very, very successfully. Even though and/or especially since they are, or probably because they're not aware of it. Need I name—New York is so heavily populated with boring artists it's unbelievable. I think on the West Coast we're closer to Hollywood so we feel the necessity to like—

Show biz?

DG: Yeah, we've gotta give 'em a little something, you know, or like we expect that they're gonna go home and watch television or something. I don't know. We've got the best violence films here, we've got Westerns, we've got—what've we got?

Drug films?

DG: Drug films—we've got drugs! For God's sake, drugs are so much more interesting than most performances. I mean, to have done these seven-hour operas, these 10-hour operas, I mean, please!!! There was something I was reading that Poe said about poetry, you know, that the moment you write something that is too long to be read in one sitting then you are basically expecting the whole politics of the world to freeze between the moment of the first reading and the second reading. And as this doesn't happen, the second part of the poem had better make up for that fact, compensate for the fact that something in the world has changed and your conception of whatever it is that you're reading is going to change. For this reason, I also believe that seven hours to maintain a state of ecstasy, which I believe art should do, is completely impossible. *Nothing* is interesting for seven hours. I don't care how much LSD you take, and I don't know anyone who has fucked for seven hours and enjoyed it. So I don't see why anyone should—or even shot up for seven hours. I mean, I've tried everything, but seven hours, man, forget it. I don't even think shooting cocaine can do that for seven hours. Maybe five hours. ●

DIAMANDA GALAS DISCOGRAPHY

DIAMANDA GALAS
(Metalanguage, 2639 Russell St., Berkeley, CA 94705) LP

THE LITANIES OF SATAN
(Import) (Y Records)
includes "Wild Women with Steakknives" LP

continued from page 35

brought up things that nobody had been saying at the time. Like that some people who had tried to do better than society in the '60s were becoming as conservative as their parents, and were trying to push any further change into the ground. Now they call it the *yuppie* problem. *Search and Destroy* was about the best fanzine ever made. They were there early, when we all felt times were getting dangerous, and it was up to us to provide the danger. There was a feeling among most people that this raw, repulsive music and visual art was the beginning of the new uprising. "The Beatles in '64, now ourselves in '77 and '78. We're the ones in the right place at the right time. We have seen the new uprising, and it is us. What fun it will be to free other people from the '70s." Kind of inspiringly naive, in a way. One day I can tell the grandkiddies, "I knew the Avengers." That sort of thing.

Do you really think there was a potential for a youth movement to equal the '60s?

JB: The ingredients were there in the art, but the times were not heavy enough in American eyes to warrant it. Traditionally Americans never take action on anything outside their own cocoon unless their backs are against the wall, or somebody is threatening to poke a hole and burst their bubble with a pin. In other words, Americans assumed that World War II had nothing to do with them until Japan bombed Pearl Harbor. Then, in no time, we had a navy which we hadn't bothered to build before. Same with the Vietnam War. It wasn't until the friend next door got blown away and sent home in a shiny, green Hefty corpse bag (without Tom Bosley) that anyone started resisting the draft. At the end of the '70s, there

was no draft, there was no war, the economy was a joke, but it didn't hurt bad enough for people to want to take any action. In England there was an economic depression, in America it was a cultural depression. In mainstream cultural America right now, the cultural depression is even worse than the sober '70s. We've gone from the sober '70s to the empty '80s.

What do you think of the Ramones in terms of what they've done and what's happened to them?

JB: Early on, the Ramones changed my life. When I was living in Boulder, Colorado, there was nothing going on there that really meant much to me. Everything was militantly mellow. In musical terms it's a country-rock town—Boulder and Denver—even heavy metal was taboo. The real

ing for the latest record company sensation, Nite City, with Ray Manzarek from the Doors and Nigel Harrison from Silverhead, who later went on to Biondie. In no way were we prepared for what we saw. Johnny hit one chord on the guitar and it was way too fuckin' loud! Their set was just slam-bang, every song right in a row—ultra-powerful. I looked back at all the people with Joni Mitchell hairdos and manicured beards and watched them all nervously fiddling with their drinks, wishing they were somewhere else—anywhere else, and thought, Ah-ha, I'm in love. The crucial lesson with the Ramones was that they were so *simple* live. Part of what they were projecting was "anyone can do this. We're human beings. We're not supermen like Jimmy Page, Prince, or David

way: "They're lost in the ozone. They hang out with nothing but other rock bands and record people now." And look what happened! There was a conscious decision on my part to avoid that when we had the entertainment industry's machinery dangled before us. I remind people who accuse us of selling out that we were offered the same machinery that got people like the Go-Gos, REM, X, Wall of Voodoo and the Red Rockers where they are. We turned it down every time because we didn't want to be isolated from people we respected and learned from. We didn't want to wind up surrounded by nothing but jive-ass idiots in satin baseball jackets telling us what to do. Imagine having no one but those jerks to talk to when you come back down to earth.

Do you think that automatically happens? There's no way of using that machinery for your own purpose?

JB: Name one person who has. And don't tell me Bob Dylan. Dead Kennedys aren't going to get baptized in Pat Boone's swimming pool.

If your goals weren't to get signed by a label at that point, what were they and why?

JB: By that time the immediate goal was to bring some sense of theatre and psychodrama into San Francisco, because there were very few visual performers at the time. I had some theatre background and knew I had the capacity to warp minds and repel or inspire people through gestures and storytelling and verbally painting very ugly pictures. I wanted to bring that in. Maybe some of the other people in the band felt, "Hey, maybe we'll finally make it." My immediate goal was to try and have an impact on other people the same way my favorite artists had made an impact on me. I wanted us to be different, and I wanted us to be dangerous, very dangerous. What you have to remember about the explosion of talent back then was that many people were not getting up there to please. This was the first time in 15 years that you could go on a

In mainstream cultural America,
the cultural depression is even worse than the sober '70s.
We've gone from the sober '70s to the empty '80s.

heavy activist anti-war and environment groups had kind of retracted their claws and either bought hanging-plant businesses in the downtown mall or started running for office, wanting people to love them.

So me and a few friends went down to see the Ramones in a little rock mecca called Ebbets Field in Denver. They were open-

Bowie, Michael Jackson or even Iggy. Were people, we could be the geek next door. We could be *you*. Try it!"

What do you think happened to the Ramones?
JB: They lost me when Joey said people should vote for Reagan in 1980, because he thought Reagan would "bring America back its pride." One person I know who knew the Ramones better put it this

continued from
previous page

public stage and annoy the fuck out of people and get away with it, yet actually reach people who'd see some beauty in it. We did not get on stage to be liked or accepted or adored. We got on stage to use our art work as an instrument of attack. To this day I don't think any form of art is legitimate unless it is used as a weapon. A painting in a Holiday Inn does not provoke, but a painting that is either very graphic, very different or very beautiful does provoke. It would be interesting if painters took their art to the streets by painting shirts and wearing them instead of hanging their paintings on walls in the safety of a gallery.

Is the purpose of the band still to provoke?

JB: Oh yeah. It's much, much harder now because most of the people who come to see us are familiar with what we do and think they like us. It's much harder now to pull a rabbit with fangs out of a hat—shall we say, surprise people.

The long-term goal is to inspire the people that come to see us to do something more than just go home and say, "Wow, great rock concert." It's always kind of upset me that we've played so many times in the middle of Broadway Street at the Mabuhay Gardens or the On Broadway, yet the Bank of America at Broadway and Columbus remains untouched. In a way, that's a living, breathing monument to failure on our part.

How can you consider that a failure? Do you expect people to go out and riot after one of your shows?

JB: I don't think it's necessarily a riot if you go after objects—property. As you well know, we don't promote the idea of physically abusing other human beings.

Do you personally have a nostalgia for the politics of the '60s? Do you think that the whole punk movement was caught up in that longing for a '60s politic?

JB: Part of the original

backbone of the punk movement was rejecting every damned thing that happened in the '60s to a fault. People felt threatened in a way that I later articulated in *California Uber Alles*. When the Vietnam War ended, a lot of people put their fad activism into the closet and stopped resisting society in general. They figured they could retire now, and give up and get a *real job*. They didn't just mellow out. Now they're trying to force their artificial plastic mirage on everybody else.

I don't think the '60s failed nearly as much as the '70s failed the '60s. People gave up. They didn't go far enough. There was a lot more work to be done. Cleaning up the earth, destroying corrupt corporate dictatorships, getting people to quit having so many kids. The list goes on and on.

Media representation of artists tends to focus on the type of artist who puts on some kind of crazy uniform to make a visual statement.

JB: Either that or a socially acceptable, cute and lovable uniform. But what we have now is government-sponsored clownspoke artists vs the darker underground side. I'm very thankful I live in a country where I can say and do what I do without being taken out and shot, but at the same time I wonder if you can attach the name *artist* to people who play the government's entertainment game, if you think of ours as a corporate rather than a civil government. Corporations run the country and the Western world. And who is their government-sponsored media? CBS, ABC. That kind of thing. And the people who play that game emphasize the same things over and over again: sex, macho, money and the need to be fabulously wealthy, stardom—placing themselves on a pedestal compared to other human beings. This is done on purpose to give other people a sense of

being smaller, a sense that maybe all they can really hope for is being a happy insect, rather than an unhappy insect working in someone else's bee colony. Malcolm McLaren said something interesting here: "Pop culture is designed to soften the blows of daily life." Maybe they hope that if they keep people uninformed and insecure, people won't get off their asses and take charge of their daily lives.

A lot of what has been said and written about punk music tends to be negative. For example, I recently read a review of a movie that traced the tour of the band Social Distortion that pretty much claimed that all the people involved in the scene are weird and freaks. It basically puts them down.

JB: Yeah, but the people with enough money to fund a movie like that are precisely the type of people who'd like to keep an anti-money culture under the rug. So they pick somebody who does a lot of

drugs, make a movie about them, distort the fuck out of everything they're trying to do and sell it to teenagers in shopping centers.

Now that you are no longer with Faulty Products, do you want to produce yourselves?

JB: Yeah. Artistic control takes a lot of extra work, but at this point I'd rather sell a small amount of records independently and get back what we put into it, than hand it over to someone to screw up the art work, screw up the sound, misinterpret the songs in press releases and make us, especially myself, into cartoons—and then file bankruptcy when it's time to pay us. I figure the independent route's been done so successfully in England, we might as well give it a try here. It's more difficult here. We have a much more vast country with a lot more people in it, and no music weeklies, so it's much harder to break through on an independent level. It's worth a try though, and I figure if anybody should try, it's us. ●

DEAD KENNEDYS DISCOGRAPHY

7" 45s

Nazi Punks Fuck Off, Flexi-disc in *Take It!* Magazine, March 1982.

Halloween/Saturday Night Holocaust(1982)

Alternative Tentacles (USA), Virus 28

Bleed For Me/Life Sentence(1982)

Alternative Tentacles (USA), Virus 23, Statik (UK), Statik 22

Nazi Punks Fuck Off/Moral Majority(1981)

Alternative Tentacles/Subterranean (USA), Sub 24/Virus 6

Too Drunk to Fuck/The Prey(1981) Alternative

Tentacles (USA), Virus 2, Cherry Red (UK), Red 24,

Kill The Poor/In-Sight (1980) Cherry Red (UK),

Cherry 16.

Holiday in Cambodia/Police Truck(1980)

Optional Music (USA), Opt 4 (first 3000); International

Record Syndicate (IRS)

(USA), IR 9016, Cherry

Red (UK), Cherry 13.

California Uber Alles/Man with the Dogs(1979)

Alternative Tentacles

(USA); 95x41 Optional

Music (USA), Opt 29, Fast

(UK), F12

12" EPs

In God We Trust(1981)

Alternative Tentacles

(USA), Virus 5; Statik (UK),

EP2

LPs

Plastic Surgery Disasters(1982)

Alternative Tentacles

(USA), Virus 27, Alternative Tentacles/Statik

(UK), Virus 27.

Fresh Fruit for Rotting Vegetables(1980) IRS

(USA), SP 70014, Cherry

Red (UK), B Red 10.

Frankenchrist(1985)

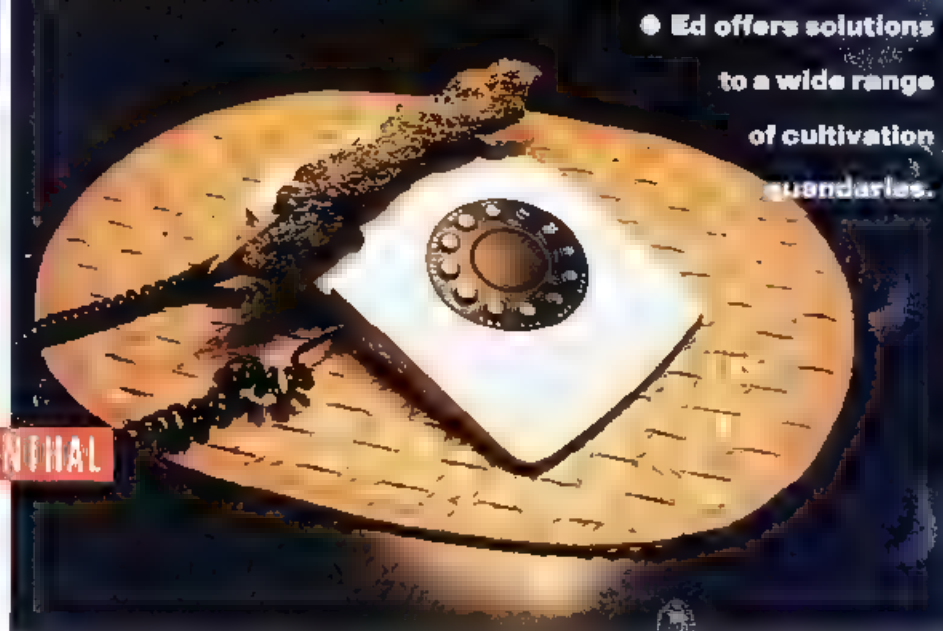
Alternative Tentacles

(USA)

● Ed offers solutions
to a wide range
of cultivation
quandaries.

ASK ED

BY ED ROSENTHAL



GROWING PAINS

Dear Ed,

Would there be any advantage to using one of those programmable timers? I've heard that a smooth transition between long-day and short-day cycles is better for the plants. Are they really that sensitive?

—Blue Ridge

Charlottesville, Va.

Some growers claim that turning the lights down from a long-day cycle abruptly to a short-day cycle shocks the plants and sets them back seven to 10 days. My observation is that it takes the plant a few days to change its growth pattern from vegetative to flowering, but that the plants adapt easily.

Dear Ed,

I have several questions:

How can I duplicate the soil consistency and chemical make-up of Hawaiian soil?

Can you recommend a lighting system for those of us who don't have the cash to buy halides?

Does elevation effect growth or potency?

—Name and address withheld



The reason you wish to duplicate "Hawaiian soil" is to grow pot with the rich aroma and fabied potency of "Hawaiian" weed. However, the Hawaiian islands have many different soils ranging from highly organic, but nutrient-low jungle soils, through desert soils and high-altitude shallow soils.

And there is no single "Hawaiian" pot. Until 20 years ago, there was virtually no marijuana growing in Hawaii, and the pot there is descended from many different varieties, originating all over the world. Hawaiian pot from different growers looks different.

The common denominator for most Hawaiian weed is the climate and weather. The islands receive intense light, since they are close to the equator, and a day-length that varies from about 14-and-a-half hours June 21 to about nine-and-a-half hours December 21. The humidity and temperature vary by location, but the growing areas are generally warm, never going below the mid 60s.

In the long-run, metal halides (and

● GARDEN OF THE MONTH

This is my third year growing and the first time cultivating Afghan. The plants reached eight-and-a-half feet. The top buds averaged 12 inches long and 2½ inches around. The picture was taken the last day of August, four weeks before harvest.

—Ginger
Orlando, Fla.

● BUD OF THE MONTH "THE POT LINE"

Three-quarters of an-ounce bud.
—Anonymous



● PLANT OF THE MONTH

I've been growing smoke for five years. This year's harvest was my best. It yielded seven ounces of good buds. It's excellent smoke and looks and smells like any other indica. I used bat crap for fertilizer. The picture is my younger brother, the Unknown Farmer. I like to grow my plants where it's impossible to spot them.

—D.L.
Cheek, N.Y.

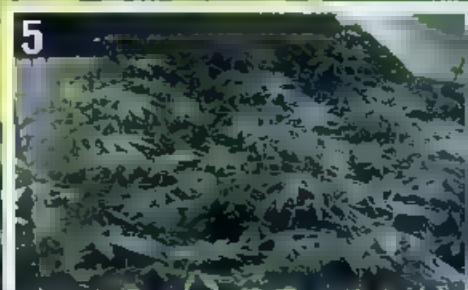
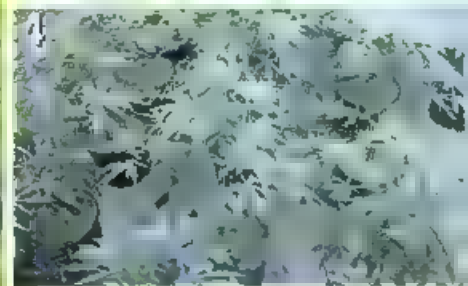
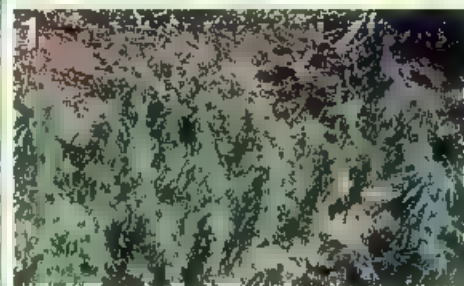
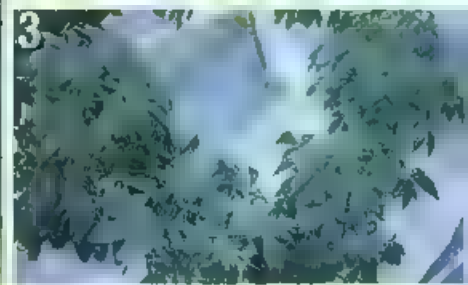
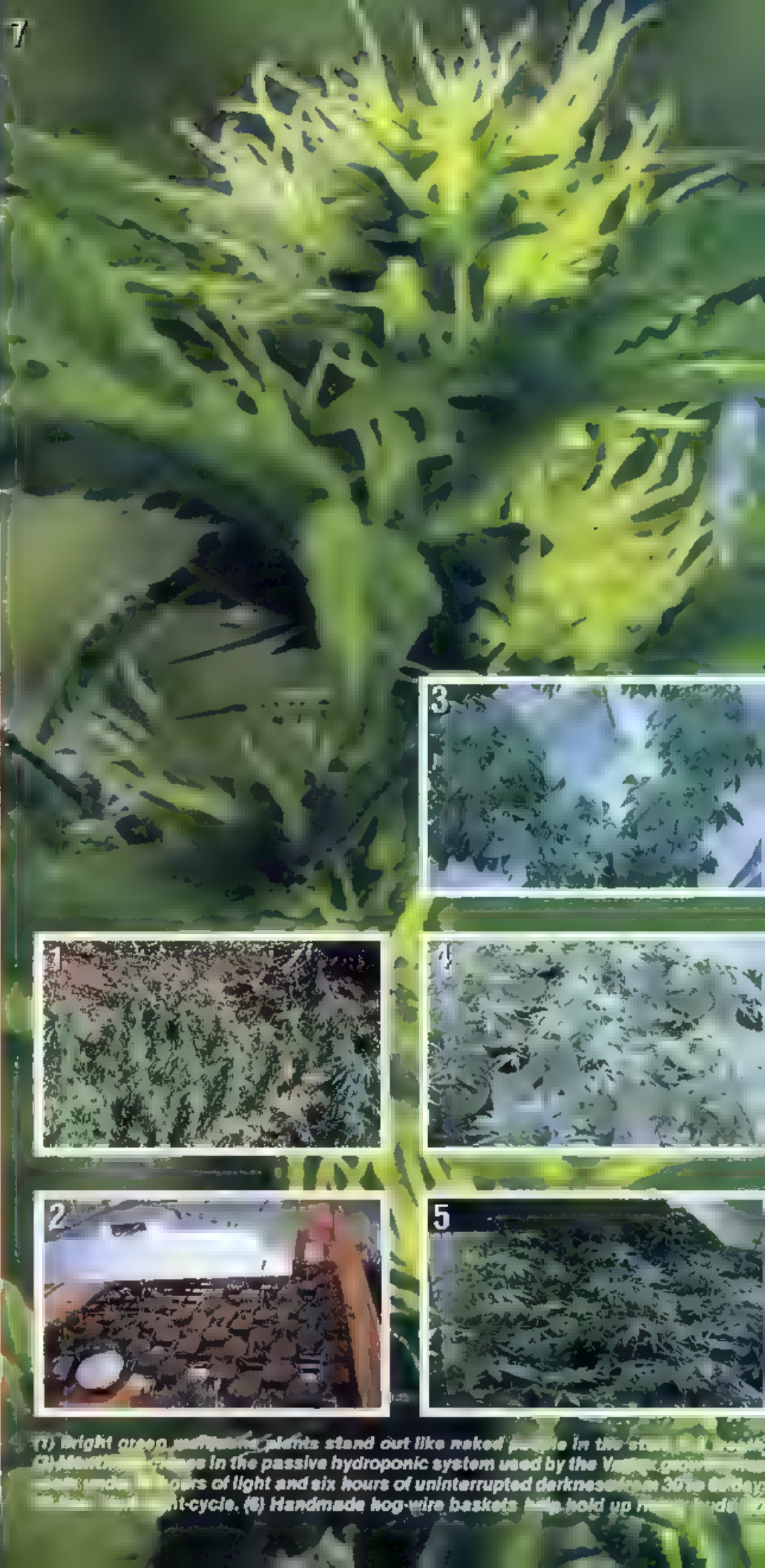
high-pressure sodium vapor lamps) are the cheapest source of grow-room illumination. Although they have a higher initial cost, they are more efficient than other lamps, and produce more light per unit of electricity. Bud growth and quality is increased because of the light intensity. When all economic factors are figured in, including the rental cost of the growing space, halides are cheaper to run than other lamps.

On the other hand, growers have been producing excellent buds using fluorescent lights for decades. Fluorescents are inexpensive to purchase new, often for sale used, and often available as salvage. They are a relatively efficient source of light. The new units with solid-state ballasts use less electricity than the older models.

Under natural light conditions, locations at higher altitudes receive a different continued on page 74

WATER FOR

7



(1) Bright green marijuana plants stand out like naked people in the stark, full room.
(2) Marijuana grows in the passive hydroponic system used by the Vegas grower. The plants receive 18 hours of light and six hours of uninterrupted darkness from 30 to 60 days.
(3) Marijuana grows in the passive hydroponic system used by the Vegas grower. The plants receive 18 hours of light and six hours of uninterrupted darkness from 30 to 60 days.
(4) Marijuana grows in the passive hydroponic system used by the Vegas grower. The plants receive 18 hours of light and six hours of uninterrupted darkness from 30 to 60 days.
(5) Handmade hog-wire baskets help hold up marijuana plants.

HALIDES ARE BRIGHTER THAN CAMP

● Beat the heat
by cultivating your
crop away from
the prying eyes
of the law

BY JORGE CERVANTES

● THIS IS THE FIRST IN A SERIES OF articles written by Jorge Cervantes, author of the bestselling *Indoor Marijuana Horticulture*. The series will detail just about anything the novice and experienced indoor grower could want to know about indoor cultivation, from setting up a grow room to bringing in a crop of primo plants. Everything from air to zinc, hertz to harvest and from tools to transplanting will be detailed in this new series. Stay tuned for the highlights from the great indoors.

● "THE CHOPPER IS HOVERING OVER your place now, Sammy," Art said from his vantage point on top of Lookout Point. As he spoke, he readjusted the binoculars so that he could see the ground crew loading the last 20 marijuana plants onto a huge pile. The military transport helicopter strained to lift the half-ton pile of pot a short distance to the large sawdust incinerator.

Sammy took a long toke on the five-paper spliff she had rolled earlier that morning. A certain amount of remorse burned through her soul as the young buds sent her soaring into the heavens.

"Fuck CAMP! Fuck the cops!" said Sammy in a fit of anger that raged from deep in her soul. "I've had it with this schizoid paranoia and feeling like a criminal. The bastards shot our dog, and now it's another bleak year I hope the kids understand."

Sammy remembered an advertisement she had seen in an old HIGH TIMES magazine about metal halide lights and growing herb indoors. "I've heard it works," she thought as she lit up the spliff again. "Maybe I should be growing four or five crops a year indoors."

In 1982 the Feds created a special California task force called the Campaign Against Marijuana Planting (CAMP).

Under this program, local authorities try to locate outdoor marijuana patches; the information is turned over to CAMP. Bili Ruzzamenti, Deputy Commander for CAMP, takes it from there: "We supply a service to the sheriff—an eradication service, if you will. We come in as if we were a SWAT team."

The CAMP program touched off a new frenzy of growing, not outdoors on private or public land where the CAMPers concentrate efforts, but indoors where it is safe and profitable.

Indoor growers like Sammy buy about 1,500 metal halide and high pressure (HP) sodium High Intensity Discharge (HID) lamps every month from an ever-increasing number of retailers. Just one of these HID lamps properly set up in a high-tech grow room will produce from five-10 ounces (worth \$500-1,500) of top-quality marijuana each month. If we multiply the average dollar value of the herb by 1,500 (\$750 worth of marijuana x 1,500 HID lamps), there's easily over a million dollars worth of primo domestic smoke grown indoors each month. Compound this figure by 12 months and we get over \$78 million worth of marijuana grown indoors each year.

Long gone are the dim days of fluorescent lights, which were the only source of indoor illumination to coax a marginal yield of wispy, thin indoor buds. High Intensity Discharge lamps are super bright. They provide the proper light spectrum and adequate light intensity for plants to thrive. These lamps, combined with high-tech applications of new and old principles, have spawned an ever-increasing number of incredibly productive grow rooms where the caring cultivators' wildest dreams are realized.

Sergeant John E. Bunnell, commander of the narcotics and vice section of the Multnomah County Sheriff's Department (Portland, Oregon), sums it up like this: "Five years ago, most marijuana was grown in fields outdoors. It was easier for us to find the fields, so growers moved indoors."

"In a full basement you can grow 200 plants at a time. You can have 100 plants in each crop, and each mature plant is worth about \$500. You can grow four or five crops a year."

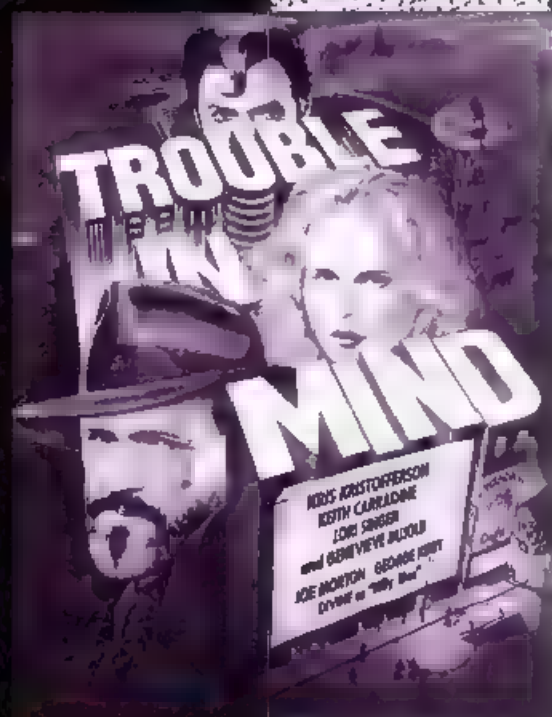
Indoors, Americans can find one of their last salvations—privacy. Anybody can grow marijuana indoors, regardless of past gardening experience. The only prerequisites are desire and the ability to read to the end of this article. It is so easy and discreet to grow indoors, your next-door neighbor could have a huge basement plantation and nobody would know or could do anything about it, as long as a narc or do-right citizen did not happen to spot the illegal crop, a highly continued on page 76



(6) Marijuana plants remain in the vegetative stage for 4-6 weeks. (5) Flowering is induced with a 12-hour light cycle. Close-up of buds two weeks from harvest.



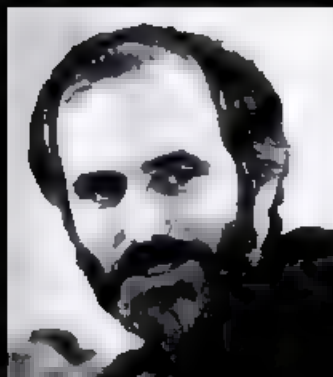
● **Hunkytanky**
HAIR AMSTER
PERSON as an
urban tough guy
in *Trouble*
In Mind



● **DIVINE:** a
crime boss in
Trouble in Mind

ALAN RUDOLPH'S CHANCY CHOICES

BY JIM FEARBER



● ALAN RUDOLPH

on his offbeat films: "In terms of what's hot and what's not, I've never even known where the flame was... I guess I've always been going the wrong way on the freeway."

● Alan Rudolph's movies drive a lot of people crazy. There's never much of a plot. Most of the characters seem to be slightly nuts. And they all speak in a strange kind of language, like some universal speech of the heart. Romantic *esperanto*, you could call it. Ever since his directorial debut in 1977 (*Welcome To L.A.*), many viewers and critics have been watching all this and wishing Rudolph would just start making sense. But for those who *do* clue into his highly original style, Rudolph's movies present a very clear and potent point of view.

Luckily, the latter category seems to be increasing lately. His last movie, *Chouse Me*, was one of the big critical hits of 1984, and represented his most accessible and witty movie to date. Now, as if in reaction, Rudolph has made *Trouble in Mind*, his eighth and weirdest film so far. For starters, the actors include Keith Carradine, Kris Kristofferson and Divine ("A real Barnum and Bailey cast," Rudolph snickers). The plot is damn near impossible to recount, and the setting is totally mythical—"Rain City" to be exact, a town where it's always overcast. The writer/director explains, "Fictional places just make more sense to me. I've always been more comfortable not having artifacts of real life to deal with in my movies. I like to avoid everyday realities."

Rudolph practices this in his personal life as well. "I seem to shut out a lot of the outside world. I don't watch television. I barely read newspapers anymore. I don't know that many people. I don't go to parties. I tend not to see all the real popular films. In terms of what's hot and what's not, I've never even known where the flame was."

Given this lifestyle, it makes sense that Rudolph's movies seem to come from some reality inside his head, rather than the outside world. Rudolph explains that making these "internal" movies is "an unconscious choice you make early on. It's a way you look at life. I guess I've always been going the wrong way on the freeway."

One reason the 42-year-old filmmaker has remained committed to the road less travelled has to do with a tragedy in his youth. "My brother was killed in a plane crash and that was the turning point in my whole life," Rudolph explains in his L.A. office. "That was in 1964, I was 21 and he was 23. He was a great guy. When that happened, I thought, 'I'm never gonna do anything I don't wanna do.' But I had no ambition. I didn't know what I wanted to do. My brother had given me a Super 8 camera. I started playing with it. I made little movies with the guys I hung out with. I did 'ghost' films for people in film classes. They'd always win these little prizes. And I was just happy because they'd pay for the film."

Rudolph's father was also involved in movies. In fact, young

KEITH
CARRADINE
the quintessential
Rudolph actor

Alan once had a cameo in a film his dad directed which featured Lenny Bruce. The younger Rudolph's big break, though, came in the early '70s when he hooked up with Robert Altman, first as an assistant director on films like *The Long Goodbye* and later doing screenplays for Altman like *Buffalo Bill & The Indians*. From there, Rudolph got to direct his own quirky visions of reality, beginning with a meditation on the capitol of our collective romantic illusions—*Welcome to L.A.* It was a very personal and therefore independently produced movie, as was his next, *Remember My Name* (1978). But Rudolph later had some rather odd flirtations with major movie studios as well, including *Roadie* (starring Meatloaf, about a girl in love with Alice Cooper long after Alice was a dead issue), *Songwriter* (a wild tale of country stars, with Kris Kristopherson and Willie Nelson), plus *Endangered Species* (about cattle mutilation—his only movie with something like a regular plot).

"I've always been amazed that studios want to flirt with me," Rudolph remarks. "They only do it when nobody else will talk to them. On *Songwriter* I had one day's notice. They were shooting a film in Texas, and they wanted to replace the director and start from scratch. I guess every other director they called turned them down. I didn't even read the script. I just said, 'Who's in it?' And they said, 'Willie and Kris.' And I said I'd do it. It's a good thing I didn't read the script because the one I got had been so mangled, it made no sense anymore. But the shooting was wonderful. We used the script where it was fun, and then I really let the actors go wild. I truly love that film. But the studio didn't even think it deserved a decent burial."

Though *Songwriter* had very little distribution, it did do well on video, which is more than you can say for another Rudolph-directed studio project, *Endangered Species*. "They came after me to do it. They gave us the cast and told us what not to do. They didn't like anything we were doing. It was just a miserable thing. After that I quit for a year. I did a documentary (called *Return Engagement*, about the much-publicized debate tour between G. Gordon Liddy and Timothy Leary). I went broke as a result. *Choose Me* was the end of the line. But, as I've often said, when you're in trouble you do your best work."

Choose Me was indeed a brilliant "comeback"—a truly innovative combination of beat jazz poetry, neo-noir filmmaking and warped romantic comedy. The movie was produced by Carolyn Pfeiffer and David Blocker, who remain firmly behind Rudolph's offbeat style. (They also oversaw *Trouble In Mind*.) "With the last couple of movies I've made, the budgets were low enough so that in the initial conversations I'd say, 'Now how far do you want me to go with this thing?' And Blocker would say, 'Take it all the way,' and Caroline would say, 'Just make it good.' It's quite different than going to a studio and trying to sneak in ideas."

Rudolph has been amazingly lucky to have such sympathetic producers. Similarly, his movies offer uniquely sympathetic vehicles for the actors involved. Since character has it all over plot in his movies, actors are the center of Rudolph's universe. "Once you've got good actors to play the characters, you just wind 'em up and watch what happens. One of the first things I was told was, 'Never trust an actor.' I've totally refuted that and substituted, 'I've never met an actor I didn't like.'"

Rudolph tends to use name people who are not huge draws, and he likes to use a lot of the same people over and over, in front of and behind the cameras. "The dream of any filmmaker is to use all people he likes, who he's worked with before, so he doesn't have to do anything."

Another element tying together Rudolph's films is the vital importance of music. He tends to blend actors' speeches and musical interludes so smoothly, one hardly knows where one begins and the other ends. Also, the actors are used very much like fine soloists, playing off each other. His movies are truly visualized music—like pop videos plus 100 IQ points. "I've gotten more ideas listening to music than from almost any other source," Rudolph says. "When you listen to music, there's

nothing but infinite images. *Welcome to L.A.* was based on music and interestingly, the biggest problem attached to the movie was Richard Baskin's singing, which very few people could get behind. I obviously saw something there. But if it had been a score by The Eagles, more people would have been able to absorb it, even without me changing any visual images. For *Remember My Name* I knew I wanted blues, but I thought I would do an Allman Brothers blues. Then Alberta Hunter's music came around and it was so appropriate that during editing I cut out dialogue and put her in because it was more to the point."

Choose Me's soundtrack included some highly passionate r & b-jazz pieces from Teddy Pendergrass. And it was brilliantly integrated—the polar opposite of films like *Visionquest*, where pop songs are shoe-horned in just to hawk an associated soundtrack LP. For that movie, Rudolph says, "There was a lot of pressure to make one of those pop albums where you have a Pat Benatar song. I don't understand those."

For the new *Trouble In Mind*, Rudolph employed "new age" Windham Hill musician Mark Isham (who also created a compelling score for *Mrs. Soffel*, among others). The classic title blues number is sung by the mother of God herself, Marianne Faithfull. "In this movie I was looking for a combination of new and traditional sound," Rudolph explains. "Mark is going to be a lifelong collaborator. I wanted Marianne Faithfull because her voice speaks for men and women."

Like Rudolph's best movies, in *Trouble In Mind* he lets his characters loose in a confined environment, essentially to go at each other, inevitably developing love triangles, or, more often, love octagons. Along with the usual love themes, there's also a gangster plot here, with none other than Divine as the local crime head. It's Divine's first male role since a cameo in *Female Trouble* where he raped himself. "As I was writing the part I started thinking of Divine," Rudolph says. "Maybe that'll be my footnote in history—giving Divine his first full male role."

Rudolph says when he offered Divine the role, the actor was stunned. "He thought he'd have to audition for the role. But I don't do that. I never read people. I just have a feeling about them and say, 'Hey, do you wanna be in this movie or what?'"

"I want to work with Divine again, only this time I'd take advantage of his movement. He's such a graceful person. I've been trying for years to get a film called *The Moderns* together about Paris in the '20s."

"A few years ago we were close to shooting it with Keith Carradine and Mick Jagger, but the whole thing fell through. But now we can do it. And I think I might ask Divine to play Gertrude Stein."

The other actors in the film are also notable. Keith Carradine makes a physical transformation during the movie from a John Denver to a Johnny Rotten-type, and Kris Kristopherson plays Rudolph's first tough loner male. "*Trouble* is a high-brow, low-brow movie," Rudolph offers. "I see it as a pulp melodrama with some truly emotional overtones but always with a wink in its eye."

"I created a mythical city and a mythical environment—which is where I live all the time—and the actors allowed me to take arch characterizations and turn them into quirky people. This is all I know how to do."

Of course, critics and audiences may not know how to deal with this. "I find that critics need to digest something so thoroughly that they can spit it out again," Rudolph says. "On *Choose Me* they did, but I think this one will be harder because there are so many tones, moods and styles at play. You really can't compare it to anything and that's when you take a critic's armour away."

Because comparisons really don't figure with Rudolph, he's carved out his own little niche in the world, filled with movies most could only categorize as "weird." Rudolph himself understands this description, but confides, "Actually, I'm beginning to get scared. I don't find them weird anymore." ●

continued from page 48

"Acapulco Gold" by the Rainy Daze? Remember that one?

Yes... There were a lot of hard decisions made. And that didn't really enter into it a whole lot. We did make a conscious decision to avoid things with a lot of four-letter words in them, because we wanted to keep the album somewhat family-oriented. But "The Smoke Off" was certainly considered. We had room for 14 cuts on that album, and that song was like number 17. Also, it was very long, which worked against it, because there is only so much room on the record. But I still get lots of calls for that one. And "Acapulco Gold" is something I play now and then and one that we certainly considered for the '60s album. And, again, we used 12 songs on the '80s album, and "Smoke Two Joints," by the Toys out of Honolulu, wound up number 16.

That's a cool song.

I maybe don't play quite as much dope humor as I used to, but I don't have any conscious rule that we avoid it altogether.

I was surprised to see that, on your '70s album, "Disco Duck" wasn't included. Any reason for that?

Again, it was just a tough choice. I guess

there was a feeling that it was somehow a bit more dated than some of the things we put on. So, in other words, "Disco Duck" just didn't withstand the test of time?

Not quite.

You really unearthed some great trivia tidbits for the liner notes. One of my favorites is the fact that the beatnik on the song called "The Mummy"—which I bought when I was a kid,

"I maybe don't play quite as much dope humor as I used to, but I don't have any conscious rule that we avoid it altogether."

by the way—is Rod McKuen, the gooey poet. Right.

Every song is annotated in great detail. How did you research this?

Well, in that case, I made the connection when I got the album. It's a very rare album

called "Songs our Mummy Taught Us," which contains "The Mummy" and other numbers in a similar vein. The album gives his name, Rod McKuen, along with Bob McFadden. When I found that album in the early '70s, Rod McKuen was just then at the height of his fame. I made connections in odd ways like that.

And things like Joel Whitburn's indexes to the Billboard charts were very helpful. Writing that booklet took several months. It was a major extracurricular project for 1985.

I was also a little startled to note that, in Barnes and Barnes, one Barnes is actually Billy Mumy, the former child TV star from Lost in Space and the great Twilight Zone episode where he's the mean kid with supernatural powers who terrorizes all the adults.

I have known that for a long time. They kept that a deep, dark secret for several years. But, then they finally decided to go public with it to try and advance their career.

At first, though, even to me, they were very mysterious. They would only talk to me on the phone. They wouldn't meet me or anything like that.

Really? Just because they wanted to keep a mystique about themselves?

Right.

You were the one, of course, who discovered Weird Al Yankovic. Can you tell us a little bit

continued on page 73

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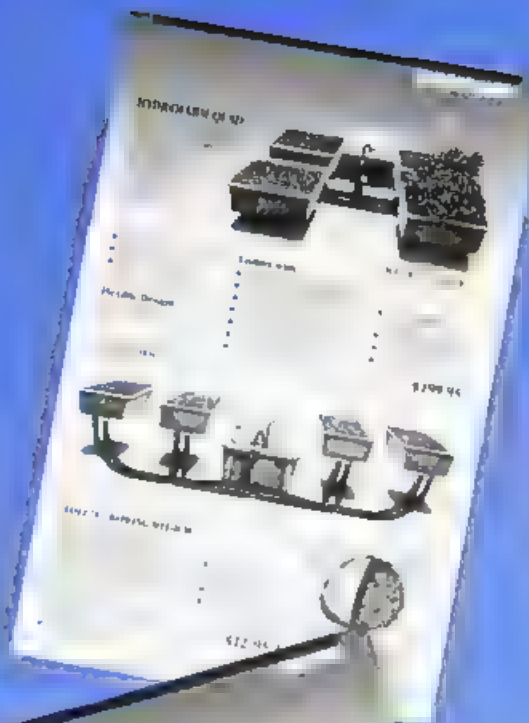
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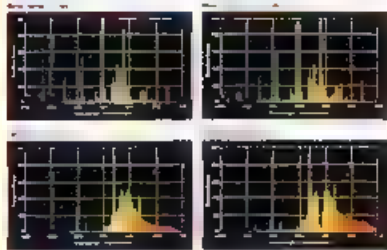
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● **INDOOR GROWING IS IN.** JORGE Cervantes' new indoor cultivation column (see page 62) details the combination of factors that have moved the majority of domestic growing inside. (*Sinsemilla Tips* editor Tom Alexander estimates that sixty percent of America's pot farming is now done indoors.) For those who are ready to employ the latest in high-tech indoor cultivation techniques, **GROWING INDOORS FOR FUN AND PROFIT** is an everything-you'll-ever-need-to-know guidebook. Written by The Farmer in the Sky (who penned last month's article on UVB lighting), one of America's leading authorities on indoor cultivation, the book is a must-have for the serious grower. It is the result of years of study of the scientific literature, feedback from growers, personal experimentation and information from industry sources. The book debunks many of the myths that have arisen around the subject of pot cultivation, and offers detailed information on the most sophisticated growing techniques. *Growing Indoors* is available for \$7.50 (postage included) from Hydro-Tech, 3929 Aurora Ave. N., Seattle, WA 98103. ●

GROWING INDOORS

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GROW AMERICAN

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THE GOVERNMENT'S
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PHOTOS BY ED ROSENTHAL

● FOR THE PAST DECADE THE U.S. government has been funding a grow program at the University of Mississippi. The funds are provided through the National Institute of Health (NIH), which funds the garden and chemistry lab to the tune of \$500,000 a year.

The purpose of the program is two-fold. First, the program is supposed to supply marijuana for chemical testing as well as for human tests. Secondly, it is supposed to grow enough high-quality material to supply medical patients who have prescriptions for the medication.

One would think that the government's one-and-a-half acre garden would be a showcase, featuring some of the best dope around. After all, there is no threat of government harassment and there are armed guards to prevent rip-offs so that the gardeners can concentrate on just growing dope. But once again the government is getting burned. Would you believe that after 10 years the clowns who run the program still do not know how to grow sinsemilla?

For years Carlton Turner, now President Reagan's drug-policy advisor, ran the program. He felt that, because marijuana varieties varied so much in THC content, to get an IND (Investigational New Drug) permit through the Food and Drug Administration (FDA) he would have to concentrate on one strain, and

● Look-out guard sits in the middle of a field of quinine-substitute plants unrelated to marijuana.

● The field is surrounded by a high, chain-link fence, and is well-guarded all the time.

● After ten years of research, Uncle Sam's pot farmers can't even grow sinsemilla

● Under protocols worked out with Washington and the University officials, I was allowed to photograph only from the road, some distance from the field. Plants grown from unknown "sinsemilla" are in view.



learn its complete chemistry. Other varieties, which of course were chemically different from the selected strain, a Mexican variant, would not be covered.

Turner's theory suffers from serious flaws. The Mexican variant was chosen arbitrarily because Turner thought that the climactic conditions would be close to those found in Mexico. He never stopped to consider that the different THC ratios found in various strains may affect different symptoms in different ways. For instance, indicas might be better for relief of nausea and Thai might be better for relieving ocular pressure.

The dope for patients is rolled in an automatic cigarette-making machine, which gums up when the contents get too resinous. Partly for that reason, the government-funded growers decided early on not to grow sinsemilla, but to concentrate on high-quality leaf production. This seemed okay for a few years, but then the people at the NIH realized that the potency of the government weed was staying about the same, between two-to-three percent THC, while

illegally grown material showed a steady rise in THC content over the years.

After Reagan was elected, he chose Turner to be his drug-policy advisor since the researcher was a known anti-marijuana figure. Turner had been grand-standing around with H. Ross Perot, a Texas multi-millionaire who was running an anti-drug campaign in the Lone Star State. The program was turned over to another chemist and the head gardener was given more authority.

The Mississippi researchers are completely out of touch with the experience of other dope-growers. Operating in a research vacuum, they gain little from the knowledge exchanged among commercial growers. Last year, when the NIH said that the quality of the dope would have to be raised, the legal pot-farmers panicked. If they did not succeed in improving the potency, they could lose their grant. They hired a botanist-horticulturalist to help with the farming, but the gardener didn't like him, so he went to work on a plant which may replace quinine and has nothing to do with the pot garden.

Instead of using the Mexican variant, which Turner claimed was the only weed that could be legally used on humans, the gardener decided to try a more potent variety. He had always heard how potent Colombian was so he got some confiscated seed from the DEA and planted that instead. He also came across some confiscated "sinsemilla" seed of unknown origin and planted a few rows of it, too. He figured that there would be no need to try for sinsemilla, the higher potency of the new variety's leaves would take care of the NIH's complaints.

The field is a silt clay, which has been used for the same crop for years. The organic content is very low, and only chemical fertilizers are used. No compost, manure or other organic matter is added to this deteriorating field. Suggestions to add organic-soil matter drew quizzical, uncomprehending looks.

In early August, the unknown "sinsemilla" plants began to flower, and the males were removed, but only after the females were pollinated. The plants appeared to be fairly uniform indica/sativa crosses. Both Thai and Mexican characteristics were apparent. The females were ripe in early September, but they were completely seeded, and had only small buds. Once the plants were pollinated, flowering stopped and seed production began. The leaves and buds had a total THC content of about 2.5 percent. When the buds were tested alone the THC content was over 12 percent. Of course, it was totally unfeasible to manicure the small buds and remove the seeds.

The Colombian weed was not even indicating in early September, and the growers were beginning to worry. They

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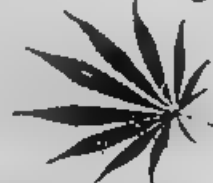
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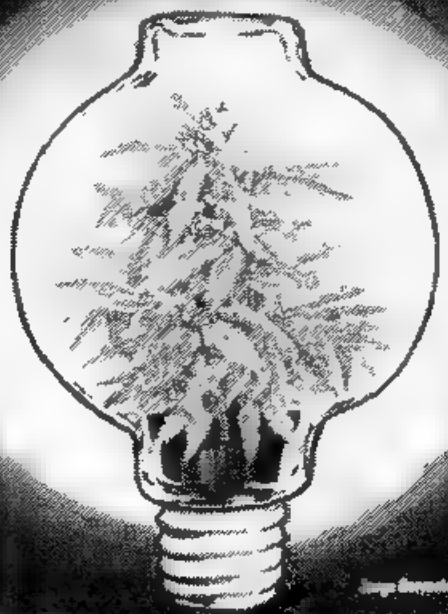
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about how that happened?

Well, one of the things that I do a lot on my show is play unreleased tapes that people make. At least once every show I'll introduce something that's an unreleased tape that somebody has sent me. There are probably 25 to 30 sent a week. They will range all the way from a 10-year-old boy singing his parody of some current hit into a \$20 tape recorder with the hit record playing in the background, to some pretty sophisticated productions that people have done either in professional studios or their own studios.

Well, back in 1976, Alfred Yankovic, age 16, a high school student in Lynwood, California, heard one of the other unreleased tapes that I had played. And he thought, "Hey, I can do this too." So he sent in a tape of a song that he had written, with his own accordian accompaniment. And I thought it was quite funny, and the accordian accompaniment was certainly unique. I mean, the accordian is about as "out" an instrument as you can get

"It's hard to say where the line is between Barry Hansen and Dr. Demento."

I put it on the air, and that first one maybe wasn't great, but it certainly was funny and interesting. And every new thing he'd send would get a little bit better. He was not real prolific; he'd only send me a tape every six months or so. But, each one would get a little bit better.

In 1979 he had one that went to number one on my request list for quite awhile, which was "My Bologna." That was his first song parody. And when he sent that I realized that Al really was something special. It had been a long time since I had gotten a rock parody that was any good. By the time he did "Another One Rides the Bus," I realized he was probably the best parodist since Allen Sherman. I knew I had something special on my hands, and starting with "Hey, Ricky," I had to share it with the rest of the world.

You were the first person to play a lot of novelty records that went on to become hits, such as "Junk Food Junkie" and, of course, the Weird Al stuff. Any new hits on the horizon? Well, we'll see. The last new tapes I put on the show were "Stallone Agam, Naturally," a parody of *Rocky IV* by Barry Mitchell, a

New York comic, and one called "Too Hot IV U, Part II," a Prince parody by a group called Barry and the Bookbinders out of Los Angeles. Those are my hot unreleased tapes for this week. If they get requests, I'll play them again and see if they do great.

I notice you included Wild Man Fischer on your new collection.

He's on the Christmas album. That's one of the things we put in kind of for a lark, because somehow we wanted my voice on it, too. There exists an outtake from one of Wild Man Fischer's albums, in which I sing along with him. We decided to put that outtake on the album.

As a teenage hippie in the Haight-Ashbury, I used to see Wild Man on Haight Street. He would come up and get right in your face and sing a song. And then demand a quarter.

He still does. Still does. He kind of goes up and down the west coast, and he still spends time in San Francisco. His latest thing... at the beginning of last year, he saved up his money and bought himself a season pass to Disneyland. For most of last year he lived in the cheapest motel in Anaheim and went to Disneyland almost every day. I guess he behaves himself to keep from getting thrown out. He just loves to wander around this fantasy land.

You mentioned Fred Blassie. I'm a big wrestling fan and I have a really cosmic question: What is Fred Blassie really like?

Well, I have done some interviews with him, and he can turn on at a moment's notice. "You pencil neck geek, I'm gonna rip you apart!" But offstage he's really very much of a gentleman. Maybe he'll sue me for saying this, but last time I interviewed him, as soon as the mic was off, his decibel range lowered at least 70 percent, and he was just very much of a courteous, polite, even soft-spoken gentleman.

He really kind of started what's now become a phenomenon of wrestling records with that song "Pencil Neck Geek," which was recorded in 1976. For awhile it was just a tape that I played on the show. I was the first to play that. And then I guess right at the beginning of 1977 they put the record out. So, now, of course, Roddy Piper and Hillelilly Jim and everybody else is getting into the act. But "Pencil Neck Geek" certainly had a part in starting the rock 'n' wrestling thing.

What does Dr. Demento do when he isn't being demented?

It's hard to say. I mean, for a print interview you are perhaps talking more to Barry Hansen in a way than you are to Dr. Demento. Because Barry Hansen talks more quietly. And he's not so much of an outgoing performer. I answer questions in a scholarly and civil manner, unlike when the microphone is turned on and I'm on the radio or television or on the stage. Then, of course, I project more, I am more of an extrovert. Barry Hansen has definitely been an introvert all of his life. It's hard to say, other than that, where the line is between Barry Hansen and Dr. Demento. ●

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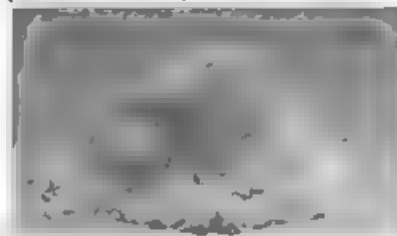
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altitude locations. Some researchers, such as R.C. Clarke, claim that UV is related to THC production. (In controlled experiments which I observed, lack of UV did not seem to affect potency.) If this is true, high altitudes would produce a different potency plant than lower altitudes.

Dear Ed,

My garden is in a closet that measures 2' x 5' x 6'6" high. It is illuminated by a stationary 400-watt metal halide.

How far should I keep the light from the plants?

—California Dreaming
Morris City, N.J.

Twelve to eighteen inches.

Dear Ed,

I started my plants under lights in January and would like to get a spring harvest outdoors. Can I just transplant them, or will they suffer ultraviolet burn? If so, what can I do to prevent it?

—Name Withheld
Huntington, Ark.

Except at high altitudes, where there is more ultraviolet, plants placed outdoors in March should have no trouble adapting. Although there is some ultraviolet light, it is not that intense in the early spring.

Plants transplanted later in the year should be hardened up by moving them outdoors gradually. First, they can be placed outdoors in the shade, or in the open on overcast days. After a few days, they can be placed directly in the sun if it is not too intense, or under a light shading cloth if it is strong. The plants should adapt within seven to 10 days. Even so, there will be some leaf burn on the old leaves. The new growth will be adapted to the outdoor environment.

Dear Ed,

About a week ago, I was walking in the woods behind my house and I found two plants. One was seven feet tall and the other was only six inches. I dried the tall plant and it yielded almost a pound of bud. I would like to grow the small one indoors. What should I do?

—M.B.
Spartanburg, N.C.

The first thing you should do is examine your ethics. The plant which you ripped off did not walk there. It was planted and cared for by someone who you stole from. No one likes a thief.

Dear Ed,

I have several questions on two subjects.

After a bad infestation on an indoor

crop, I left the room empty and watered daily with a mist sprayer to see if I could get the mite eggs to hatch. My next crop was only into its third month and flowering before mites appeared. It was summertime, and the infestation started from a specific spot. I brushed by the spot and spread the plant-suckers while attending the plants. Was this a good attempt to fool the mite eggs?

In the December '84 issue of HIGH TIMES you said five percent bleach solution can be used for wash-down treatment. Did you mean five percent household bleach, 95 percent water?

—Tiny
Washington State

From what you said, it seems that you did get rid of the first mite infestation and the space was re-infested during the second crop. If the mites had not been eliminated, they would have infested the plants from germination on.

Yes. Five percent household bleach, 95 percent water, about one cup per gallon.

Dear Ed,

In the October '85 issue of HIGH TIMES you said that CO₂ could increase the growth rate. You also stated that CO₂ tanks and generators cost little to run. Well, they may be cheap to run, but they're pretty expensive to obtain, the average cost I've seen advertised being around \$150.

Poor closet-farmers who wish to try CO₂ enrichment but can't afford the high prices needn't despair. Just take baking soda (sodium bicarbonate) and mix it with distilled vinegar in a liter, plastic soda jug. CO₂ gas will be produced.

—C.O. Who?
Sacramento, Cal

Using vinegar is a very expensive way to produce CO₂. Vinegar costs about 45 cents a quart by the gallon. If the mix were used twice a day, it would cost about \$127 for a four-month crop, and only a limited amount of CO₂ would be produced.

As for the initial cost of a CO₂ unit, an ounce of good sinsemilla costs at least \$150. A CO₂ unit can double the growth rate of an indoor crop; isn't it worth the investment?

Dear Ed,

I have access to enough mirrors to completely cover the walls of my room. Is it a good idea to use them?

—J.M.
Hampton, Va

There are two problems with mirrors as compared with other reflective material. The first is that the mirrors absorb about 25 percent of the light, and the second is that they do not disperse the light but reflect it in "hot spots" which radiates on the plants unevenly.

The dull side of aluminum foil, flat white paint, Astroion, and white plastic are all good reflectors

Dear Ed,

I am building a 3' x 3' x 5' grow room. I am using four two-tube sets of fluorescent with a set mounted vertically in each corner. Will this help shorten internode length? I figure I can grow eight to 10 miniature indica plants in this area

—Fay Indola
Kansas

Yes, it will. I would use only one tube in each corner, though, and two overhead, so that the plants are entirely surrounded by light.

Dear Ed,

I'm wondering whether I can wash herbicides off marijuana? According to chemistry textbooks, paraquat is water-soluble and can easily be washed off

—Jim
Central Iowa

It is unlikely that all of the paraquat on the surface will be dissolved in a water wash. Furthermore, a good part of the herbicide will be bound or partially bound to the plant cells and will have little solubility.

Although there has been a considerable amount of research into the dangers of breathing paraquat and other herbicides, there has been little study on the effects of eating it, or smoking the bound molecule

Dear Ed,

Will growth regulators such as Cyclocel and Atrial work effectively on pot plants in a hydroponic set-up. On flowers, they shorten the height of the plant and produce more side shoots and flower buds, but how about pot? Is it worth a try?

—Hydroculture Nut
Springfield, Mo.

These chemicals may work to shorten height, but they are recommended only for flowering plants and are not licensed for use on edible plants. Why take a chance?

● I welcome comments, tips and questions regarding marijuana and marijuana cultivation. Send all letters to Ask Ed, HIGH TIMES, 211 E. 43rd St., New York, NY 10023. Also send entries for the Bud, Plant and Garden of the Month Contests. All correspondents whose letters or photos are used will receive a free copy of my book, Marijuana Growers Handbook, Indoor/Greenhouse Edition.

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These entrepreneurs have enjoyed an

unprecedented free market under both Republican and Democratic administrations, but we think it's time the government makes them pay their fair share of tax dollars. As recently as 1982 the National Academy of Sciences recommended the regulation of this important new cash crop, just as a Presidential Commission did 10 years ago. Opponents claim that, like tobacco, it is harmful to health. Yet the government subsidizes the tobacco market so farmers can receive \$1.70 a pound, while it outlawed this new crop which would bring farmers ten times that without government subsidy.

What is this new crop? Well, so much misinformation has been spread about it that you probably haven't guessed. It's marijuana, one of the most lucrative and wide-spread "tax shelters" of all time. Marijuana policy has been an expensive failure America can no longer afford. Bring it under control, keep it away from children, create new tax revenues, take billions of dollars from crime, fund a credible drug education program, and help reduce the deficit. Marijuana: it's time for a new look.

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GREAT INDOORS

continued from page 63

unlikely occurrence.

Northwest growers have been nurturing indoor plants for many years. It rains eight out of 12 months along the Northwest coast. The only solution Northwest growers have seen to growing a palatable marijuana crop is to grow indoors. In the mid '70s Murphy Stevens wrote *How to Grow the Finest Marijuana Indoors Under Lights*. This ground-breaking work plowed the way for a brighter indoors with HID lights.

Indoor cultivation is continually picking up momentum. Since the '70s it has spread from Seattle north to Canada and down the coast to Oregon and California. Now there are indoor-growing supply stores all the way up and down the West Coast and a smattering of them across the U.S.

High-tech garden stores sell a myriad of specialized products for the indoor grower. Besides the metal halide and HP sodium lamps that made indoor gardening possible, there are also many other products that enhance plant growth. CO₂ generators and injectors "fertilize the air," which will accelerate growth 50 percent or more. Dazzling hydroponic systems using revolutionary new mediums like Geonite™ and rock wool maximize nutrient uptake for optimum growth. Light balancers like the Whirligig Light Turret™, the Solar Shuttle™ and Sun Circle move HID lamp(s) overhead to give all the plants more even light saturation. Specialized vegetative and blooming fertilizer mixes are available that make nutrients available immediately to ensure lush rapid growth. Bat guano (bat dung) is revered by both indoor and outdoor growers as the organic super bloom. "Organically grown buds fertilized with bat guano just taste sweeter," assures an anonymous indoor grower. Electronic pH testers, light-intensity meters and moisture meters help even the most inexperienced grower monitor infinitesimal detail with the authority of a master grower. The Vortex growth chamber boasts a complete grow room ready to set up, just add the seeds.

Most indoor garden stores have an experienced staff to answer all the obscure questions you probably have about your unique growing situation. Many of these high-tech indoor garden stores advertise in *HIGH TIMES* and some of them even have toll-free telephone lines. Cop a buzz and give several of them a call to request a catalog, and pop a few questions to see if they know their guano.

Metal halide and HP sodium HID lamps are at the base of the indoor growing phenomenon. Plants need light, air, water, heat, moisture and nutrients to manufacture food and growth. Without ample quantities of each one of the ele-

ments, plants will not grow.

We have been able to supply all of the requirements for growth except for the proper spectrum of light until the '70s, when the appearance of the 1,000-watt and 400-watt HID lamps made it possible. In 1976, a 1,000-watt super metal halide lamp cost \$359. Today they are about \$200. Just one \$200 1,000-watt metal halide lamp will grow a pound or more of primo tops in 90 to 120 days.

Buyers pay \$2,000 a pound for top-grade marijuana grown in the U.S. High prices and a disappearing job market have spawned a new indoor, green-collar worker who makes a monthly income of \$200-\$10,000 just by following a few simple growing instructions.

The basic grow room is easy to set up when all of the necessities are at hand. After you have had a little experience and want total control, a few more sophisticated devices can be added to gain complete atmospheric control.

The basics are simple: First, find a room that is out of the way. Basements are the best, since they hold the heat in the winter and are cool in the summer.

Tack up some quarter-inch plywood framed with two-by-fours, if you cannot find a room already enclosed. Paint the inside of the room flat white to reflect light.

Hang a 1,000-watt metal halide on a pulley by an adjustable cord in the center of a room 10' x 10' or smaller. Use a 400-watt lamp for rooms smaller than 5' x 5'. Install a vent fan to make sure there is plenty of fresh air. Move in female clones. (Clones are tips of branches that are cut and rooted. See *HIGH TIMES*, August '84.)

Set the timer attached to the HID light to be on for 18 hours per day and off for six hours. This light cycle (photo-period) simulates summertime and will promote green vegetative growth. Induce flowering when the plants are about three inches tall and at least two months old; simply turn the light cycle back to an even 12 hours of day and 12 hours of night. About two months later, the room will be full of marvelous marijuana ready for harvest!

"Wow!" There must be five pounds of tops here," a bewildered Art remarked as he gently squeezed and sniffed a fat bud from Sammy's fourth crop in her underground Eden. "These buds are a mass of dense calyxes (seed bracts) covered with a generous blanket of honey-like resin; definitely as good as any outdoor crop I am truly amazed."

Sammy smiled as she handed Art a sticky spliff from her latest crop. "The best part about indoor growing," she said triumphantly, "is fitting up this same harvest room with new plants and knowing I'll be able to harvest another crop in 60 days."

You can do it, too, and in the next year I'll be telling you how to become an indoor cultivation expert. Indoor growing is in! ●

continued from page 30

and heroin these withdrawal symptoms have a rapid onset, 6 to 12 hours, and are usually relieved by reapplication of the drug, thus reinforcing a dependency pattern.* Opiate abuse is mentally and physically debilitating, although many addicts, during their addiction, seem only able to function when actually on the drug. They also cause a number of sexual dysfunctions, including total loss of interest in sex, and impotence.

Overdoses do occur and are potentially fatal, due to a total respiratory depression.

FIRST AID PLUS

● Opiate overdoses can be reversed by health professionals in emergency and treatment facilities with opiate antagonists. These are drugs that literally kick the opiate molecules out of their central nervous system receptor sites and block their reentry. If the opiate is methadone or another long-acting synthetic, special care must be taken to periodically resupply the antagonist, as the overdose victim can go back into overdose when the antagonist wears off.

Withdrawal from opiate dependency can be uncomfortable but is not life-threatening. Consequently, it can be accomplished in a wide variety of ways, ranging from "cold turkey"—total abstinence—to methadone maintenance, which substitutes dependence on a long-acting synthetic opiate for dependence on a shorter-acting natural opiate and isn't really withdrawal or detoxification at all. At the Haight-Ashbury Free Medical Clinic we use a combination of psychological counseling and nonnarcotic symptomatic medication or acupuncture for opiate detoxification on an outpatient basis. While detoxification from opiates is relatively easy, as with any addictive disease, real problems arise in conquering the drug hunger that can lead to readdiction. ●

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continued from page 8

buds, hash and oil. Snow is less plentiful except the kind on the ground. We even get some exotic pot occasionally. It was strong-smelling, sweet-tasting skunk weed, and pulled in \$75 a quarter ounce (Canadian funds).

—*Staying High*
Moose Jaw, Sask., Can.

NORTHERN LIGHTS

I live in southwestern Michigan, and was wondering if "ecstasy" will be available in this area soon, or if it is now available in the area? Also, I have a friend from the Philippines that will soon be returning to his home country. Because of the strength of the dollar and the weakness of the peso, weed can be bought very, very cheaply. My question is, is it safe or feasible for him to ship the weed to me in the mail?

Keep up the good work.
—*Name and address withheld*

"Ecstasy" seems to be available everywhere, especially since the government's "emergency" scheduling of the drug as a Schedule I substance has boosted demand and prices. It is feasible, but not safe to ship illegal substances by mail, especially international mail—Ed

LOOKING FOR ADVENTURE STORIES

I am a freshman attending college in New York, although I am originally from South Dakota. I have for the past six years used what so many people call the "Devil's Weed." The last three years I've used the herb on an almost daily basis, and it has yet to have hurt my life in any way or form.

I am writing this letter in response to the article "Maui Marijuana" written by Mr. Ansel in your October edition.

While reading the article I couldn't help being envious of Mr. Ansel, and the fact that he was allowed to experience what few people can only dream about. I pictured myself as the writer and could only imagine what he had done and seen. I recently visited Hawaii. I know what Mr. Ansel means by the spectacular beauty and scenery. There isn't a place in the world that can match Hawaii's beauty or the heavenly buds that are grown there (which I indulged in heavily).

I will never have the chance at such an opportunity. My only adventure is cruising the local hangouts looking for the "can't-do-without-herb." Therefore, I ask you to put more adventurous articles in your magazine. What better than puffing your way into a truly imaginative state and pretend you're growing marijuana on top of a mountain in Hawaii!!

—*J. LaChapelle*
Address Withheld
Glad you dug our Hawaiian adventure

tale. Stay tuned for more dope-action adventures in future issues and, by the J., never say never—reading enough *HIGH TIMES* adventure stories has been known to stimulate folks into really having some excitement as well as reading about.—Ed

MILITARY MANNING

The current American military operation ("Exotic Palm") in the Caribbean is one more instance of our government's refusal to respect the sovereignty of Third World peoples.

As an American citizen, I was deeply ashamed of my government's invasion of Grenada in 1983—an act that displayed all the courage of an eighth-grade bully assaulting a five-year-old. I am dismayed that my government continues to spend my tax dollars to prevent Caribbean people from choosing socialist governments in the future.

President Reagan refers to the Caribbean region as "the Caribbean Basin" and "America's backyard." As WLII-AM listeners have noted in on-air calls, a basin is something to spit in, and a backyard is a place for garbage cans. Caribbean countries are not parts of anyone's basin or backyard; they are sovereign nations with the right to decide their own destiny.

In the 18th century, Americans fought a revolution to achieve national independence and determine our own form of government. In the 20th century, it is time for America to respect the independence and self-determination of other countries.

For peace and freedom,
—*R.B. Wilk*
Bloomfield, N.J.

MORE LINES

Brush the roaches off the Soviet Union, get the beer off America and roll a joint to smoke while we ponder the ways of the "World According to Dope" (*HIGH TIMES*, Sept. '85) centerfold.

Marijuana can be grown virtually anywhere in the world, even under the midnight-lit skies of Alaska. If so, why doesn't Canada have any narcotic production?

It's not fair to limit marijuana production to the western coast of the United States. Have you ever smoked Centerville Green, Kansas Kief, Colorado Cannabis, Boston Bud or Louisiana Leaf? Marijuana is cultivated in all parts of America. Or if not, it should be.

According to "The World According to Dope," the rest of the world is pretty much under the influence of some type of narcotic drug except the Soviet Union, where alcoholism is rampant. If I was a dope dealer I'd view the Soviet Union as new and unexplored territory. There's a lot of money being spent on drug addiction in the world. I think the Soviet Union

continued on page 96

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White male, 25, 5'11", 170 lbs. Handsome, held prisoner for grass. Needs to correspond with you. Please write to Joseph Hall, Rt 1 Box 36, Jackson, NC 27845.

W/M looking for correspondence. Will answer all letters. Paul Longhauser C-80370, C.M.C. West 311-05 PO Box 8103, San Luis Obispo CA 93409-0005.

I'm 22, a good-looking Italian. I weigh 160 lbs. 5'10" Brown hair, hazel eyes, in good shape and lonely. Seek correspondence from all. Contact William Dator, #85A2252, Groveland Correctional Facility, PO Box 46, Sonoma, NY 14556.

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CASE IN POINT

■ The Comprehensive Crime Control Act allows the government to seize property from pot growers but who really bought the farm?

● THE MOST DREADED GOVERNMENT weapon in the crackdown on Northern California sinsemilla growers is not the Rambo raiders from the Campaign Against Marijuana Planting (CAMP) but the legal weapon that allows the United States government to seize the land where pot is grown.

"People just hear the helicopters coming and they start tearing out their plants," said one veteran grower near Wilits, Mendocino County. "It's just not worth it for small growers to lose their land."

But while the feds claim that under the law even a single plant is reason enough legally to confiscate an entire parcel of land, even a huge ranch, Ron Sinoway, an attorney practicing in Redway, Humboldt County, says that the legal precedent established since the passage of post-Civil War statutes addressing moonshiners limits seizure to only that portion of real property used in the commission of the crime.

Federal prosecutors kicked off the 1985 growing season with the highly publicized auction of a 208-acre Mendocino County ranch owned by Rique and Natasha Kuru, following their arrest in October 1984 for the cultivation of 52 pot plants.

The Kurus had the misfortune to be busted only five days after passage of the federal Comprehensive Crime Control Act of 1984, which extended the power of land forfeiture to include pot growers' property. Federal attorneys quickly decided to make an example of the Kurus, coercing them into forfeiting their land, losing \$20,000 equity in the bargain, in exchange for dropping felony pot cultivation charges.

During the auction on the steps of the Mendocino County Courthouse last May 20, a federal marshal received only two bids for the Kuru property—one of 10 cents, and the other of 30 pieces of silver.

Deputy federal prosecutor Peter Robinson admitted to television cameras and scribbling reporters that the seizure and auction of the Kuru property was done largely as a stern warning to growers preparing to plant the 1985 crop.

"We roused these people from their land," Robinson boasted. "Hopefully, next time we'll get land with a little more

equity."

Although the Kurus were forced from their home, the disposition of their case left the legal question of forfeiture of an entire parcel unresolved. Joseph P. Russoniello, U.S. attorney for the district of Northern California, said it is unlikely land forfeiture will ever again be done as part of a criminal plea bargain. Throughout the Northern California sinsemilla country, up to 30 parcels were posted for seizure during CAMP raids last summer, of which 13 were in Mendocino County alone. Clearly, the stage is set for a decisive legal showdown.

Under the law, the forfeiture is accomplished in a civil proceeding in which the government actually sues the land, not the owner. The cases receive strange names, such as "United States Government versus 40 acres." By pursuing civil forfeiture, the feds only need to present "a preponderance of the evidence" that the landowner knew of the dope-growing, or should have known. The weight of proof is much lighter than the standard for criminal cases.

Sinoway, who represented the Kurus, counts many of the people facing loss of their land among his current clients. When the decisive case develops, he will argue that the federal government has only the authority to take that portion of the land where pot was actually found growing.

"Can the government take the whole ranch?" Sinoway asks rhetorically. "They say yes, I say no. I hope I am right."

Sinoway is doing more than hoping. He has uncovered numerous cases in which the federal government has sought to confiscate entire land parcels where illegal stills were discovered, the first being a precedent-setting decision that was handed down in 1870. In every single case, up until the most recent case in 1962, the feds have failed.

"They have never gotten the entire ranch or anything close to it," Sinoway said. "There is a sound basis for fighting the government tooth and nail."

The feds have succeeded in seizing small portions of farms and ranches, including water lines and outbuildings, but the courts have uniformly refused to allow the government to take the entire property. The penalty, the courts have

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ruled, would simply be disproportionate to the crime.

"The law is dead if all they can get is the patch where the garden was," Sinoway said. "Who's going to want to buy a 20' by 20' patch in the middle of somebody's 40 acres?"

The feds are loudly threatening to aggressively pursue land seizure. DEA agent Bill Ruzzamenti, who serves as deputy commander of CAMP, boasted that "we are just scratching the surface" with the use of land seizure to stifle pot growing.

The feds are proving as good as their word. By early December federal attorneys were preparing to file suits against half the parcels seized, with the remaining cases expected to be filed shortly afterwards. However, Robinson, the federal attorney who handled the Kuru case, has been temporarily reassigned. It appears unlikely the forfeiture cases will proceed until he returns to the San Francisco office.

Ruzzamenti admitted that the special assets seizure team assembled to work in conjunction with CAMP has carefully screened parcels so confiscation proceedings will be initiated only against land where the owners have accumulated substantial equity. That lowers the minimum bid the feds can ask, presumably attracting greater interest.

"There won't be any more incidents where the property receives a bid of 30 pieces of silver," Ruzzamenti said.

Sinoway insists the feds are targeting small growers, but warns that selective prosecution is not a legal defense.

"It's a nasty thing, but if you are in for a dime, you are in for a dollar," Sinoway warned.

Ed. note: As we went to press, a federal court in San Francisco issued a ruling that deals a major setback to the forfeiture law. In a case emanating from Yuma, Arizona, a three-judge panel of the United States Court of Appeals for the Ninth Circuit ruled unconstitutional the 1984 law that lets the government prevent accused drug traffickers from selling property while charges are pending. The appeals court said that the law was invalid because it failed to require a hearing before the property was "frozen," and that it violated the rights of the property owners. In the Yuma case, a judge had granted the government a restraining order prohibiting a man accused of manufacturing methamphetamine from selling, transferring or borrowing against almost all of his property. The federal appeals court lifted the restraining order and ordered the government to return the accused man's property. This could be the beginning of the end for the blatantly unjust forfeiture laws.

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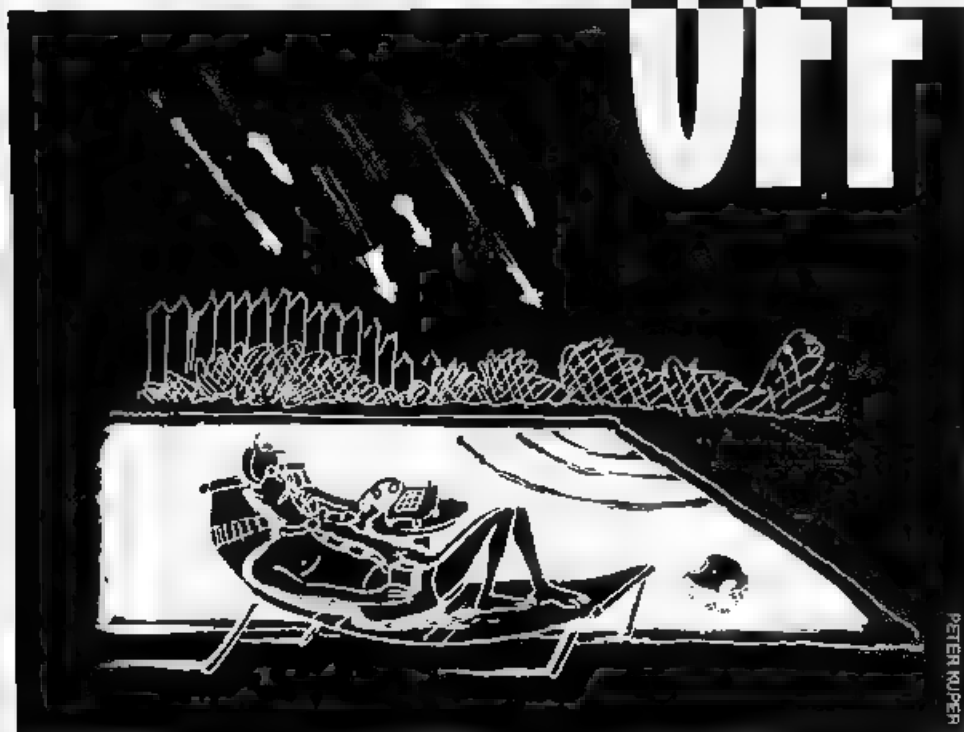


Just to give you an idea of what we want, here is one of our winning pics from a HIGH TIMES Photography Contest.

● Readers often mail us photos of their favorite substances, and we sometimes run them in our Letters column. But we think they deserve their own space. So we've decided to start a Readers' Photos column. That's where you come in: we want you to send us photos of your favorite substances (35mm slides are best, but we'll accept any photo format, even Polaroids). Try to make the photos as sharp as possible (use our HIGH TIMES centerfolds as your inspiration), and include a brief caption describing each photo. Send your photos to HIGH TIMES READERS' PHOTOS COLUMN, 211 E. 43rd St., New York, NY 10017. In an upcoming issue, we'll begin our Readers' Photos column, and it will then become a monthly feature of the magazine. If we use one of your photos, we'll send you a one-year subscription to HIGH TIMES, so be sure to include your name—or a pseudonym—and address. (Don't worry, we won't print 'em in the magazine.) And once a year, we'll pick the best of the Readers' Photos and hand out some really cool prizes. So start clickin'—and send those pics in right away. YOU could be a winner! ●

Strategic Defense Initiative must be halted before it destroys the earth

SOUND OFF



BY JAMES WIEGAND

STOP STAR WARS!

● PRESIDENT REAGAN, IN HIS INFAMOUS "Star Wars" speech of March 23, 1983, committed the United States to the development of the Strategic Defense Initiative (SDI). He outlined a system that would strike down attacking Russian missiles before they destroy our cities and military bases. Reagan vainly hopes to nullify any enemy nuclear arsenal, and eliminate forever the threat of nuclear war. In 1985, \$1.4 billion was thrown away on Star Wars research and testing.

The problems involved in the construction of the Strategic Defense Initiative are formidable. First, "Star Wars" must be able to recognize attacking missiles among the throngs of aircraft and spacecraft that clog our skies. Second, after pinpointing the missiles, the defense system must then activate and aim weapons at them. Third, the defensive weapons have to arm and fire auto-

matically. And all these difficult tasks, which now occupy throngs of military experts manning a myriad of sophisticated equipment, would have to be completed in less than five minutes.

Even Princeton's Nobel Laureate Professors Val L. Fitch and Philip W. Anderson doubt that the SDI program can reach completion. But it would be unwise to underestimate the immoral ingenuity of the defense establishment researchers. Star Wars could very well be built, should the government decide to commit the incredible amount of funding required—as much as \$26 billion over just the next five years. Since Ronald Reagan is the former Governor of California—home of Silicon Valley, the heart of the Star Wars program—he will no doubt give the money to his old friends in the Defense industry.

With the international arms race at record levels, the last thing we need is another complication. Defense experts and diplomats can barely keep track of

the strategic, intercontinental ballistic and cruise missiles that currently clog the border between East and West, much less figure in the unknown quantity of Star Wars. The SDI is a flagrant, willful violation of our 1972 Anti-Ballistic Missile treaty with the Russians. Former Defense Secretary Robert McNamara's opinion is that the Soviets will build up their nuclear arsenals even more in response.

The capability of the SDI to attack clearly makes it an offensive weapons system, just another murderous toy in the military grab-bag of expensive, wasteful projects. Reagan himself said that "If paired with offensive systems, they (Star Wars) can be viewed as fostering an aggressive policy, and no one wants that." Say we use the SDI to free some hostages, or to kill some offending foreign leader such as Khadafy. This would make the Russians very nervous, and increase the likelihood of a Soviet first-strike.

Despite all the glowing press accounts of glamorous SDI laser-beam and projectile weapons and whatnot, the program is actually counterproductive to the process of peace. Star Wars may end up being the cause of the nuclear war it is intended to prevent. To keep the SDI from becoming a reality, there should be a massive protest to stop the practically endless waste of money that will be spent on this project. The only possible defense against nuclear weapons is not to have any nuclear weapons. To say otherwise is insanity.

Yet Ronald Reagan tries to paint an image of Yuppie America weathering the worst the world has to offer, safe under the Star Wars "missile shield." On a chaise longue by an Olympic-sized pool, the American executive calmly carries on business over the phone while nuclear weapons fall harmlessly into the world's oceans. This is utter nonsense; the Russians have the capacity to destroy any such defense, by waging nuclear war with bombers and cruise missiles.

It is time for the public to say, "Yo, stop this shit!" and bring the Star Wars program to its only fitting conclusion: cancellation. Think of it as saving your life, and the lives of all your loved ones. There is no way Star Wars can lessen hostilities. Weapons do not make political decisions. You decide. Can you live with a "Death Star" hanging over your head? Can we afford to even try?

For me—and for all mankind—I say, "No!" ●

Want to sound off? Send your comments, 750 words or less, to "Sound Off," c/o HIGH TIMES, 211 E. 43rd St., New York, NY 10017.

HIGH FIVES

Alternative Record Charts

JOHN LELAND

ALBUMS

1. **Squirrel Bait**, *Squirrel Bait* (Homestead). Brutal melodic punk comin' straight for your central nervous system from Lexington, Ky. A motherfucker from America's best label.

2. **Yellowman**, *Galong, Galong, Galong* (Shanachie). If Tipper Gore can, um, penetrate his patois, we're all in a lot of trouble. But till the anti-rock cops bust in, let's groove to some dirty skank.

3. **Smearing Foetus Off the Wheel**, *Nail* (Homestead). Say what you mean and say it mean. More of Jim Thirwell's always intriguing mix of melodrama, apocalyptic blues and black humor. With a beat, y'all. You've got foetus on your breath, baby.

4. **White Flag**, *Third Strike* (Gasatanka/Enigma). Kitsch culture at its most sub-culturally sublime. Say what? Fake metal punk too stoopid to call satirical, too smart-assed to take seriously, and too potent to dismiss as a joke. File next to Meatmen.

5. **Dead Kennedys**, *Frankenchrist* (Alternative Tentacles). Always hated these guys on record, but their first album in ages weighs in with good melodies and solid playing. Even Jello's voice sounds good.

MONICA DEE
● Smearing Foetus Across the Street

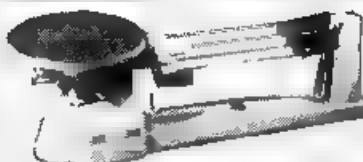
SINGLES & EPs

1. **Stetasonic**, "Just Say Stet" (Tommy Boy). Power rap from the boogie down Bronx. Just say tuff.
2. **Butthole Surfers**, *Cream Corn from the Socket of David* EP (Touch & Go). Jeez, I hope the PMRC doesn't get my home phone number. The Buttholes on spring break, or something like that. Look out, Florida.
3. **Tricky Tee**, "Johnny the Fox" (Sleeping Bag). Hip hop meets go-go in the silicon circuitry of Mantronik's beatbox. Or, rap with a shuffling funk groove.
4. **Screaming Tribesman**, *Date with a Vampire* EP (What Goes On). Trash rock at its very best.
5. **Butler on the Bowery**, *Dec. EP* (B.O.B.). Noisy, angular quasi-pop, produced by former Cowboy International Ken Lockie.

HIGH LIVES INFO

Homestead, P.O. Box 570, Rockville Centre, NY 11571-0570
Shanachie, Dalebrook Park, Dept. A, Ho-Ho-Kus, NJ 07423
Enigma, P.O. Box 2896, Torrance, CA 90509
Alternative Tentacles, P.O. Box 11458, San Francisco, CA 94101
Tommy Boy, 1747 First Ave., New York, NY 10008
Touch & Go, P.O. Box 716, Maumee, OH 43537
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What Goes On, P.O. Box 570, Rockville Centre, NY 11571-0570
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SCREEN SCENE



● Chemotherapy patient argues for THC in *Rainy Day Friends*.

● **RAINY DAY FRIENDS** IS A RARITY in the celluloid age of *Rocky XIV* and *Rambo 26*—a film that cares. *RDF* starts with a decidedly depressing, blatantly non-commercial, but nonetheless important premise: an illegal alien's battle against cancer and an unfeeling hospital bureaucracy, and his concurrent struggle to be allowed to smoke marijuana to alleviate the side-effects of chemotherapy. The young Mexican (Sela Morales, Sean Penn's jailhouse antagonist in *Bad Boys*) refuses to resign himself to the living-death existence that is the lot of so many of his fellow patients. "You've got to be a warrior," he tells Jack (Chuck Bail), one of his fellow patients.

The same might be said of the people who made *Rainy Day Friends*, writer-director Gary Kent and producers Tomi Barrett and Walter Boxer. They struggled for five years to make the film, raising the miniscule budget from Texas businessmen who believed in the project, and putting every bit of strength, spirit—and money—they had into the production. "I took jobs as secretary and a file clerk to pay the bills while we made the film," Barrett told *HIGH TIMES*. "But no matter how discouraging things got, we never lost our faith in this film. We simply *had* to make it."

And they made it well. *Rainy Day Friends* film played the Cannes Film

Festival and garnered excellent reviews. And though its commercial prospects may still seem a bit dim compared to the *Rockys* and *Rambos*, it is a film that nonetheless deserves to reach a wide audience. The issue it raises is profoundly important, for even though synthetic THC in pill form has recently been approved for use by cancer patients, the law has not gone far enough. As Morales' character says in the film, "You got dying people in here pukin' their guts out after chemo, and you expect them to swallow a pill?"

It is that kind of mindless, insensitive attitude that refuses to allow cancer patients to smoke pot. But as long as there are people like the *Rainy Day Friends* filmmakers around, there's still hope.

● **BACK IN OUR JULY ISSUE** WE RAN an interview with Monty Python's Michael Palin that was timed to coincide with the release of his then-latest film, *Brazil*. The film's release had already been postponed twice, and a major controversy was starting to swirl around it. Well, here it is eight months later, and the film is only now finding its way onto American screens.

The lengthy delay is the result of a bitter battle between the film's director Terry Gilliam (another Python alumnus) and Sidney Sheinberg, President of MCA Inc., parent company of Universal, the

studio that holds the film's domestic distribution rights. Sheinberg had been adamant that Gilliam shorten the film from its original two-hour-17-minute length to a flat two hours. Gilliam sliced seven minutes from the film, but refused to do any further whittling. Even more repugnant to the director was Sheinberg's demand that Gilliam change the film's ending, to make it more upbeat. Gilliam felt an upbeat ending was hardly fitting for a bleak black comedy about an Orwellian society of the near future, and steadfastly refused to make any further alterations. Sheinberg shelved the picture.

But Gilliam wasn't done fighting. He took his case to the press, taking out a full-page ad in *Variety*, asking Sheinberg, "When are you going to release my film *Brazil*?", and holding clandestine screenings for L.A. film critics. The tactic worked. The Los Angeles Film Critics voted *Brazil* Best Picture of 1985, and also gave it awards for Best Director and Best Screenplay.

Sheinberg's hand had been forced. Universal set up one-week screenings of the film in L.A. and New York City to qualify it for Academy Award consideration. The film is scheduled to go into general release any day now.

Unless Sidney Sheinberg gets mad again... ●

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ought to help pay for our world habit.

And Australia. How come there's no dope down under? Who the hell compiled this information anyway?

HIGH TIMES editors should hire some starving writer and pay him to go down under and explore the dope culture. On the way down I'd stop in Ethiopia and check out this khat crap. I thought that being a 20-year veteran dope head made me almost an expert on dope. I ain't never heard of this khat. As a seasoned dope veteran, I've had the opportunity to experience every drug in the world, except for khat. What do you do, smoke it, snort it, suck it or step in it?

The centerfold is really far out. I think I'll tear it out and tape it up on my office wall 'til an updated version is printed.

—D.R.M. Jensen

West Valley City, UT

Khat you chew. It's the leaves of a green shrub, catha edulis, which grows only in the mountains of eastern Ethiopia. It's one of Ethiopia's exceedingly few profitable export items, being traded traditionally as far south as Kenya and Zanzibar, and eastward across Somalia and the Gulf of Aden to Yemen and South Yemen. Although the governments of Kenya and South Yemen endeavored to float a hysterical khat scare at a United Nations drug conference a few years back, proclaiming the existence of uncountable impoverished and toothless khat addicts in their countries, the U.N. never did come through with any khat-stomping aid funds for them. The truth is, khat is not a terrifically powerful drug plant, and it's absolutely harmless.

The active ingredient in khat is cathine, a naturally-occurring form of phenylpropanolamine (PPA), the over-the-counter decongestant which shows up in "diet aids" like Dexatrim and in cheap "look-alike" peashooter pills, because PPA has the side-effects of slightly suppressing the appetite and slightly conducing to wakefulness. "It does give you a little something, sure," says Dean Latimer, who compiled "The World According to Dope," and was astonished last summer to discover sprigs of khat being sold in Arab grocery stores all around New York City. "I'd estimate that a single chew of it is about as fortifying as a half cup of light coffee. No wonder they don't chew it much in Ethiopia, but only export it; they grow the best coffee in the world in Ethiopia, so what would they need with this stuff?"

Commerce in khat outside of East Africa is rarely reported on. Last January, the Rupert Murdoch-owned London Sunday Times ran a front-page screamer on khat—ARAB DANGER DRUG!!—having discovered it being sold in Somalian

continued on page 96

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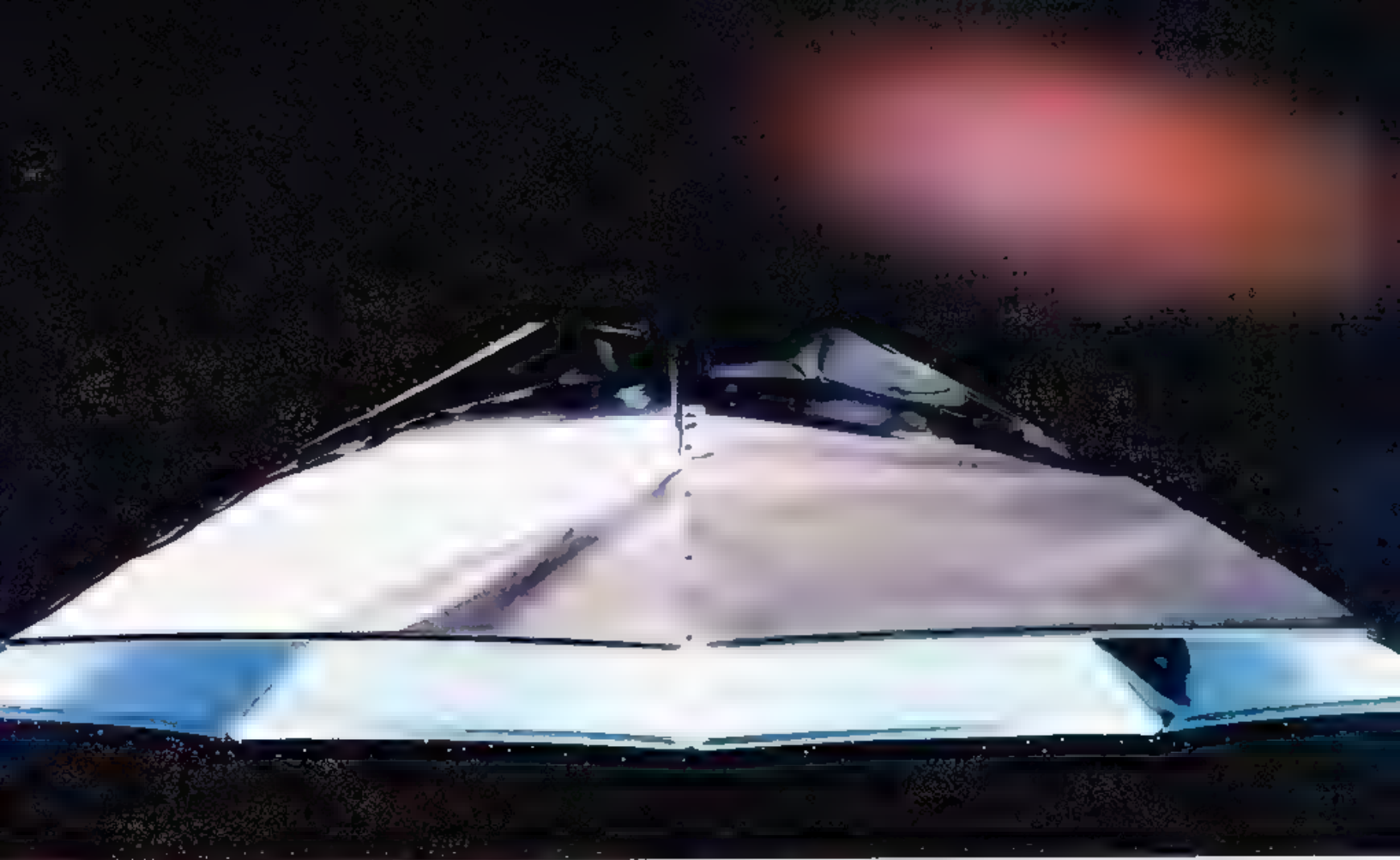
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continued from page 71

had expected the plants to begin flowering in September and be ready for harvest by October. They realized that there was no chance of getting mature plants. Once again, they would be turning out bunk leaf for medical patients.

Even the quality of the leaf is poor, since all of the plants' leaf material is used, including the lower leaves, as well as the brown and yellow material. In one article I discussed a taste test of a government joint. Everything I said in the article remains true today. *The Mississippi leaf is among the worst material smoked in the U.S.* Instead of providing patients with material to relieve their symptoms, this harsh material causes throat irritation, and has hardly any THC in it.

The government needs about 1000 pounds of good-quality stuff. But the jokers at the University have been unable to provide it again this year.

You would think that these researchers would be able to use a book and learn a little about cultivation and varieties. Unhampered by competition, and with no market to please, the Mississippi growers are ambling along at their own pace, providing bunk to the nation.

Suggestions that they grow a fast-maturing variety sinsemilla-style bring protests that it would take too much work to separate and manicure buds. No, they would rather sell the government leaf at \$500 a pound. When they were informed that their stuff was worth no more than \$50-100 a pound on the open market, they were puzzled. Why would growers sell leaf so cheaply? (Here is the answer: The pot market responds to supply and demand, and nobody likes to smoke shit.) The sad part of this whole joke is that medical patients, who could really benefit from some good pot, are getting garbage.

Perhaps we could help the government. Richard Hawks, at the NIH, Washington, D.C., is the scientist there who seems to oversee the program. Maybe farmers from all over the U.S. could send him the bales of unwanted leaf for nothing. That way the government could stop paying outrageous prices for crap.

On a more serious level, the failure of this program shows that we need more than one research program in the U.S. Thirty-seven states have legalized marijuana for medical purposes. Farmers in each state should be encouraged to grow medical marijuana for intra-state use, and patients should have a choice of varieties, so that they can select the one that helps them the most. Moreover, we should all write our Senators and Congresspeople to urge them to investigate this current government-funded program—and to vote against this funding. ●

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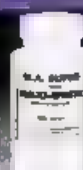
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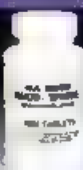
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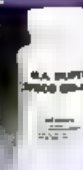

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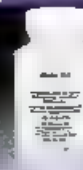

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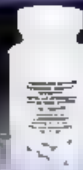

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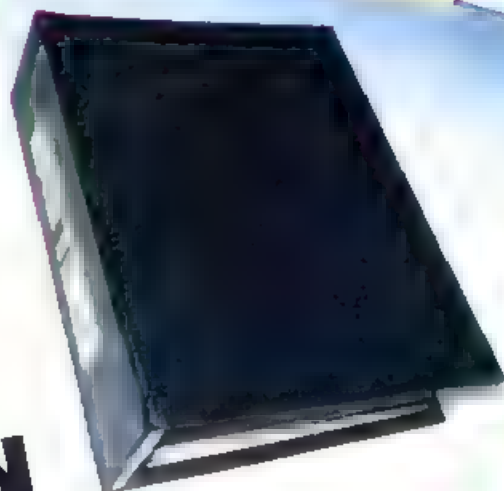
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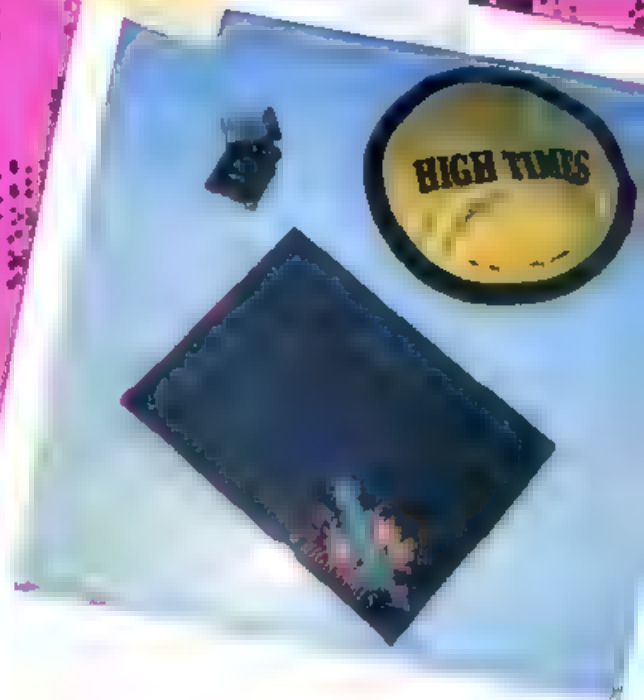
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VIDEO VISION



● JOHN LENNON WILL NEVER DIE. BUT SOMETIMES WE WISH THEY'D LET him. This season's TV-movie *John and Yoko, A Love Story* embodied all the worst elements of movie bios and docu-dramas: revisionist history, sappy sentimentality, phony "intimate revelations," and a totally one-sided (in this case, Yoko's side) view of the facts. The end result was the trivialization of one of our towering culture heroes. Sure, we know John was only human, and his "friend" Mr. McCartney has revealed to us that he could be a "maneuvering swine." But the details of John's private life—sordid or otherwise—don't mean shit when measured against the man's awesome achievements. ● What really made this TV bio so loathsome was the fact that it bore the Yoko seal of approval: she served as an advisor to the project, posed for pictures with the "stars" of the film, and generally did what she could to help publicize it. Her claims that she only cooperated with the project because it would have been made with or without her approval just don't hold water. If she had refused to cooperate, at least Lennon fans would have been forewarned that the TV-movie was an unauthorized ripoff, and would have known what to expect. Yoko's cooperation gave the project a legitimacy it did not deserve. ● We've never bought the image of Yoko as the Dragon Lady who cast a sinister spell over John and brought about the breakup of the Beatles. In fact, some of Lennon's most meaningful work came during the years they were together, and their collaboration in the cause of peace is undoubtedly John's greatest legacy (and will be Yoko's when she passes on). And we know it must be an incredibly difficult task for her to balance the continuing demands placed upon her as the official executor of the Lennon legacy, and the need to have a private life for her and son Sean. Still, some of Yoko's actions have come dangerously close to exploitation, and in the case of *John and Yoko, A Love Story*, her cooperation can only be termed self-serving and utterly insensitive. ● The film will be rerun in the coming months. If you're ready to have your memories befouled, check it out and decide for yourself the issue of Yoko's culpability. Dissenting opinions, if any, will be printed in an upcoming column. ● Those lucky enough to have Showtime can get a heavy dose of The Real Thing when the cable-TV channel presents five hours of footage on John this month. There's a documentary on the 1969 Bed-In for Peace; three quasi-videos from *Imagine: The Film*; and a film of John's last fully-rehearsed live appearance in concert at Madison Square Garden on August 30, 1972. This is the kind of Lennon lore that should please all true fans and serve as a splendid introduction to the man for those too young to have experienced him first-hand. ●

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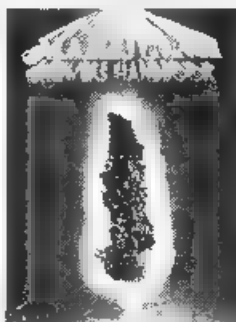
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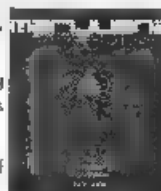
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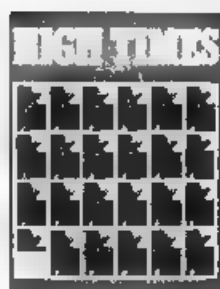
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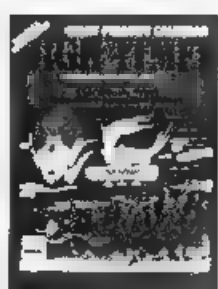
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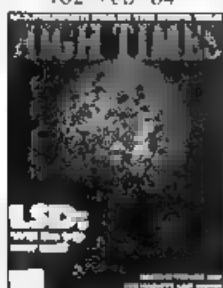
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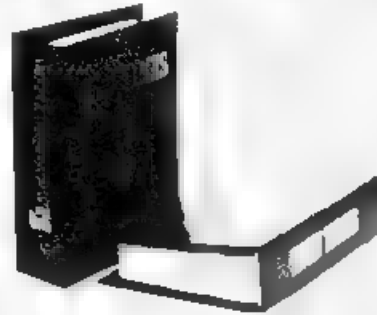
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continued from page 89

and Arab neighborhoods in London and Manchester. But since they could never find any children doing that (only male adults are allowed to chew the stuff in those cultures), even Rupert Murdoch's racist tabloids failed to stir up any sizeable public indignation about it.

Which sort of helps explain why we left Australia dead blank on that map of global dope production and trade routes. Australia is mainly an importer of Indian hashish and Korean speed, which is not very interesting. The country's single most poisonous export is Australian journalism a la Murdoch, and that's not the sort of dope we condone or commend in the slightest.—Ed.

LEARN YOUR RIGHTS!

Dear Editor,
I am a very well-known *dud* [sic] in Michigan City, Ind. I read your interview with "California's Counterculture Counselor" [HIGH TIMES, Sept. '85], and I agree almost entirely with everything y'all talked about. HIGH TIMES asked on page 75, "Where's the counter-reaction? Where's the noise?" and Serra said, "I don't know. That's the great sadness." Well, there are still quite a few people that want to smoke grass, and they do want

to fight for their rights. "Yes, we will stand and fight," said my friend Ron, but we need to find information. We all need help in learning our rights and how we can gain control of our lives once more.

Everyone, like Serra said, is doing coke. I don't do coke for several reasons, but the main one is that I'd rather stick with grass; that's my favorite type of high.

We in Michigan City want you to represent us.

—Spangle

Michigan City, Ind.

Stick with us, Spangle. The defense of our legal right to get high, however we choose, is a core issue that we'll be dealing with for months to come.—Ed.

HIGH PRAISE

I've read a lotta HIGH TIMES in my days. I saw the first issue when I was 15; that's a long time ago for me.

Anyway, HIGH TIMES isn't what it used to be. Fried-Witness News is great, I enjoy Cookie, Ed, Market Analysis, Quotations, Case In Point. Scenes is usually fun, too. I feel like the quality of these journalistic masterpieces is very High! Well-done, intensified Abuse Folio is invaluable to those who are prone to higher thoughts and adventures.

It's hard to be critical of you folks who

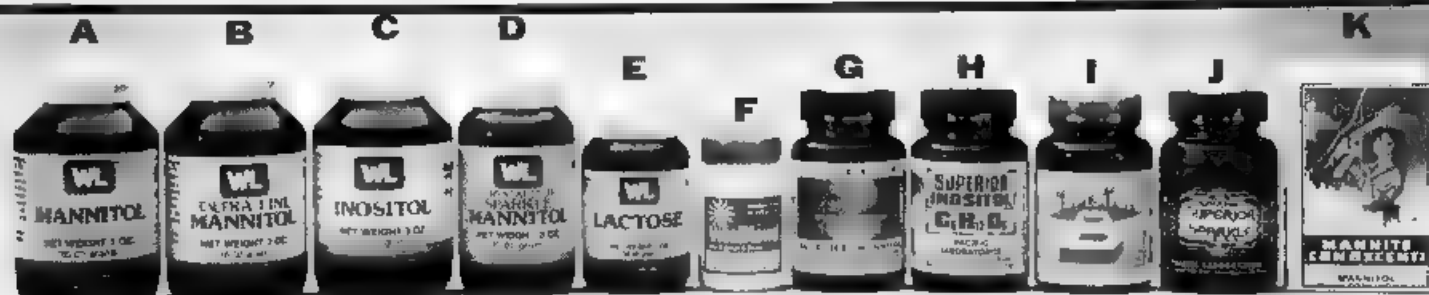
provide me with political, judicial, and medical info that's not easy to find in print elsewhere. Blowing the whistle on bathtub chemists who put out shit is an invaluable service to the American public. Thanks!

But, I feel like HT is gettin' a bit mod, punked-out, sensationalized—and commercial.

I'm not knocking progress, and I know you folks are into the cash—everyone is. But I feel like HT is hyping me these days.

The October issue includes an article on "how to" grow the Maui, but it begins with your correspondent who didn't want to get out of bed in the morning and ends up a big adventure story. It mentions the growers transport seedlings in backpacks, and use bat shit, but gives no real "how to" info.

"How To Hype Hormones" is a great piece. I checked out some of Bob Ireland's new "Power Bloom." Great stuff! But there was no literal "how to." What hormones, to add in what amounts at what time to increase resin production (or THC), as the article's title and subtitle strongly imply? Hyped again by HT's common guys. And the article really wuz great! Why did the title/subtitle have to say that the article tells me something it doesn't?



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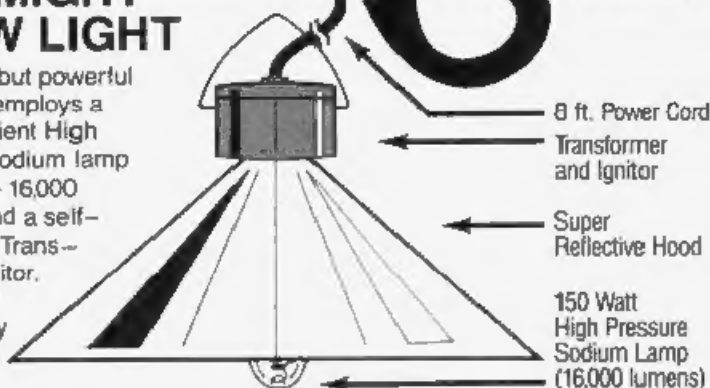
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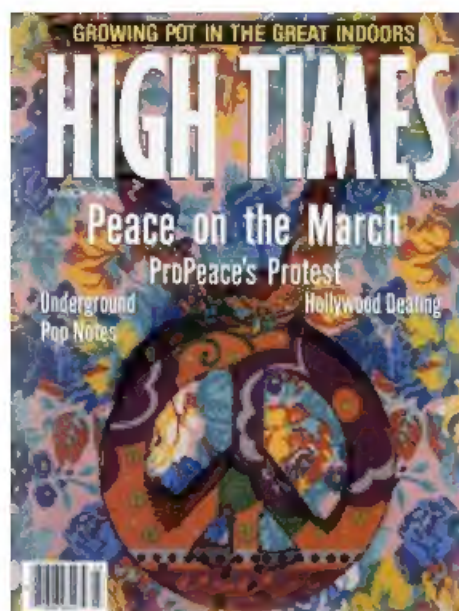


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MARCH 1986



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